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Graded Masterpieces in Pianoforte Compositions

Edited by

KARL KLAUSER

With an Introduction by

GEORGE PROCTOR

Of The New England Conservatory of Music

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Volume VI

INSTRUMENTAL

Musicians' League of America

Boston Chicago

1913

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Arthur Whiting

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ARTHUR WHITING

ARTHUR WHITING was born in Cambridge, Mass., June 20, 1861. His father and two uncles were professional musicians, while the mother's family were all enthusiastic amateurs who fostered the boy's musical bent. His education, beginning at home, was continued for a time at the New England Conservatory of Music with his uncle, George E. Whiting, in organ playing, J. C. D. Parker, piano, and Stephen Emery, harmony. Then followed five years with William H. Sherwood in pianoforte study, during which time he appeared at concerts in Boston and vicinity, and made his first appearance with the Boston Symphony Orchestra. From 1883 to 1885 was spent at the Munich Royal Conservatory with Josef Rheinberger in counterpoint and composition, where he produced at the concerts piano compositions, chamber music, and a concert overture, which was played on his return to America at the Worcester Festival and later with the Boston Symphony Orchestra.

This latter organization further presented a piano *Concerto* and *Suite* for strings and horns. The composer also played the *Concerto* at a series of concerts in New York under the direction of Frank van der Stucken. He lived for some time in Boston, a teacher of the pianoforte and concert pianist, but for the last few years he has made New York his home.

Mr. Whiting has emphasized the appreciation of music as a necessary part of a liberal education, and it is through his influence that a series of eight concert lectures or expositions of classical and modern chamber music has been instituted at Harvard and Princeton. The aim of the series is to interest the hearer in the biography, history and thematic and poetic construction of the composition, and to proceed to the performance in regular recital form.

His compositions include publications of piano pieces and songs by the Boston Music Co.; church music, Novello, Ewer & Co. and G. Schirmer of New York. Among his later works are a violin sonata, and a wonderful fantasia for piano and orchestra in B flat minor. He has made a very successful setting of Oliver Herford's cycle of poems, entitled "Floriana," and of some of Kipling's "Barrack-room Ballads."

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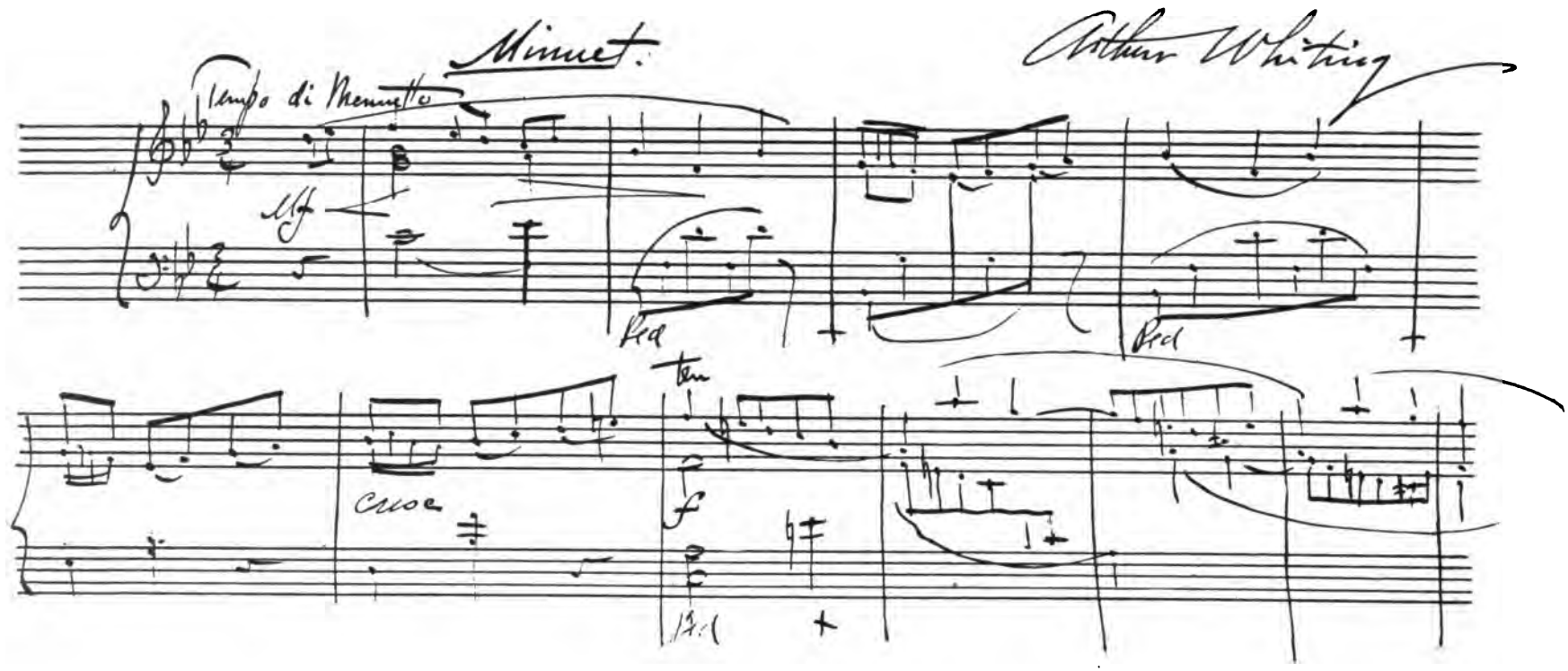

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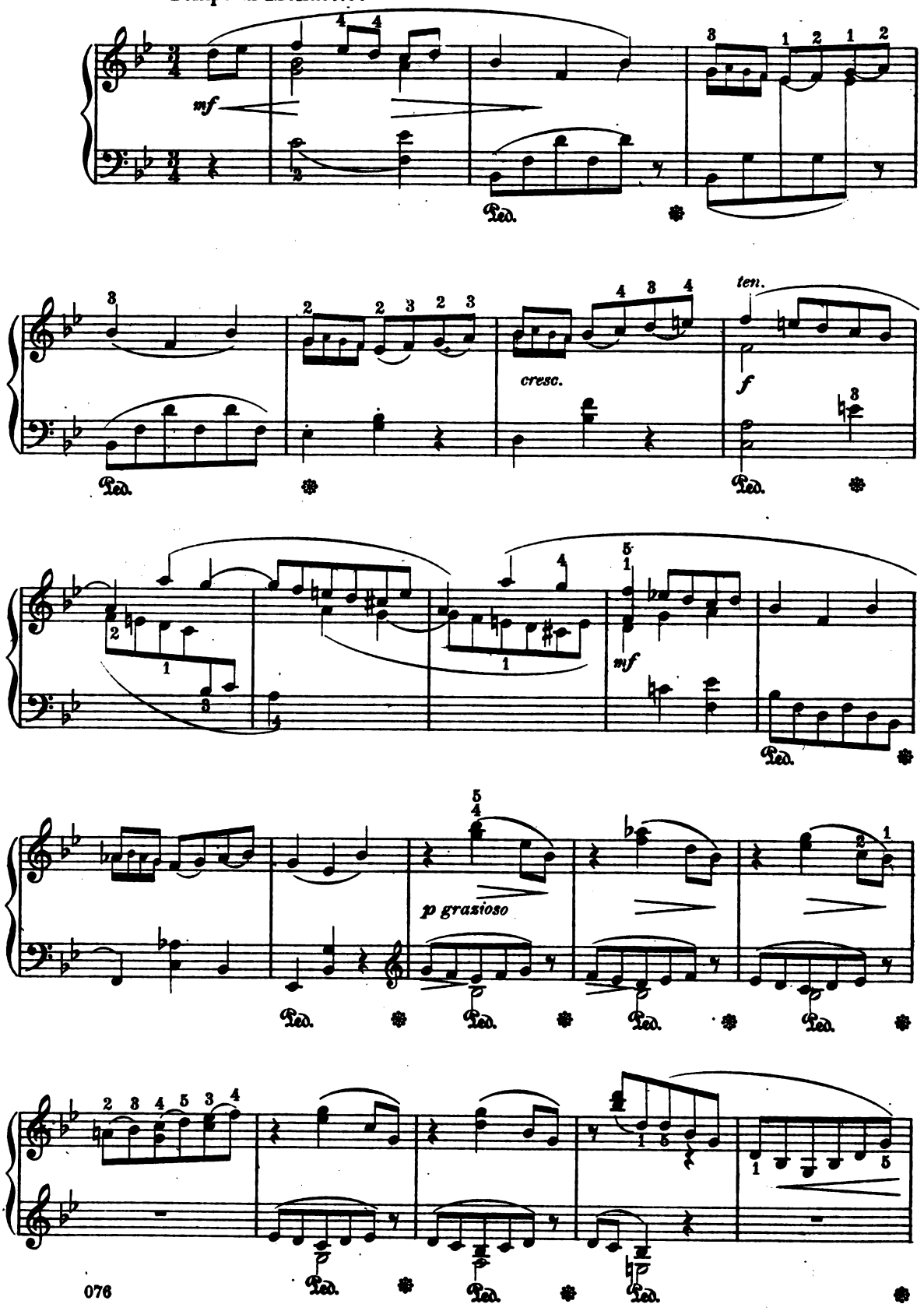
Minuet.

Tempo di Menuetto.

ARTHUR WHITING.



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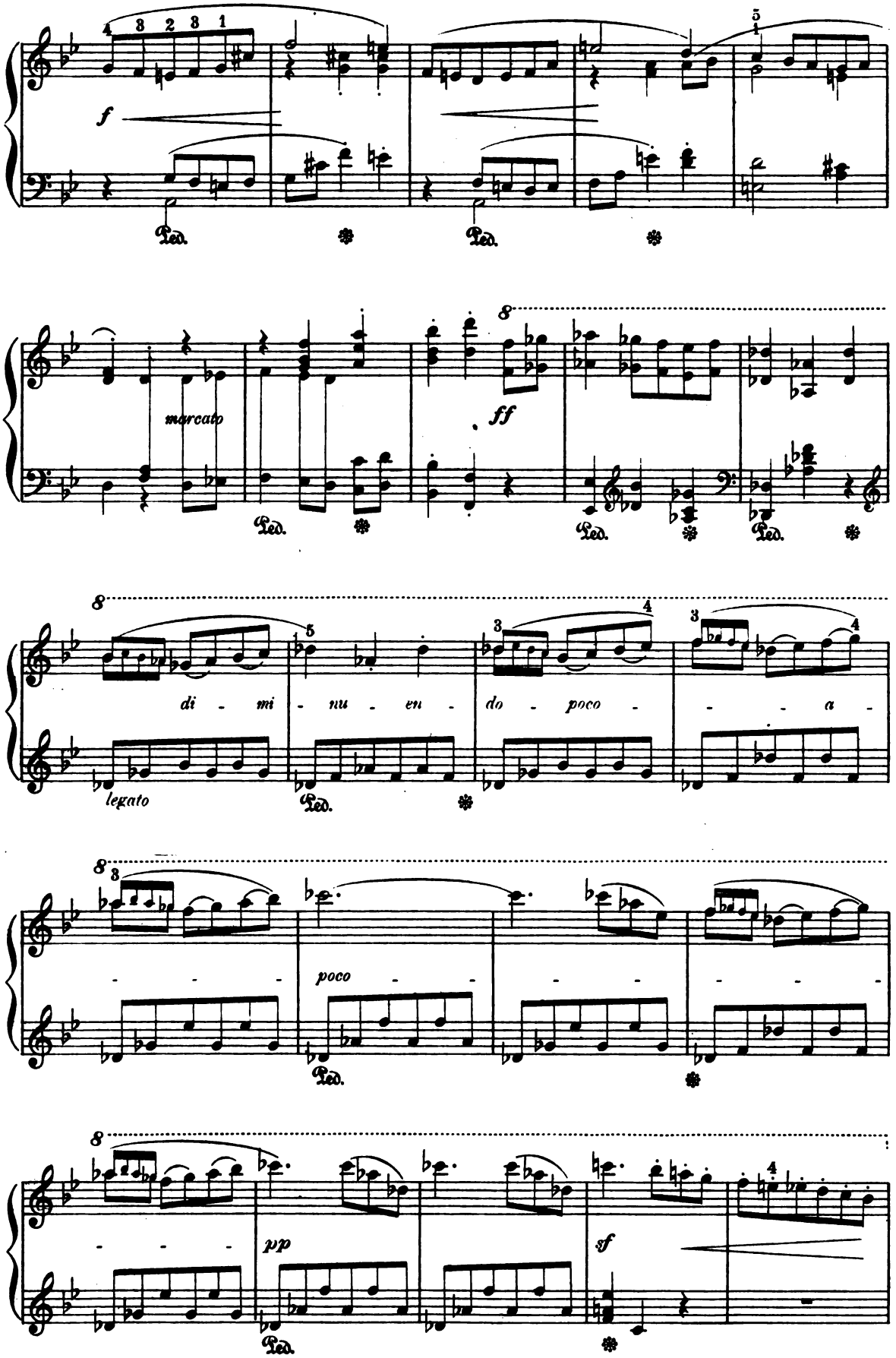

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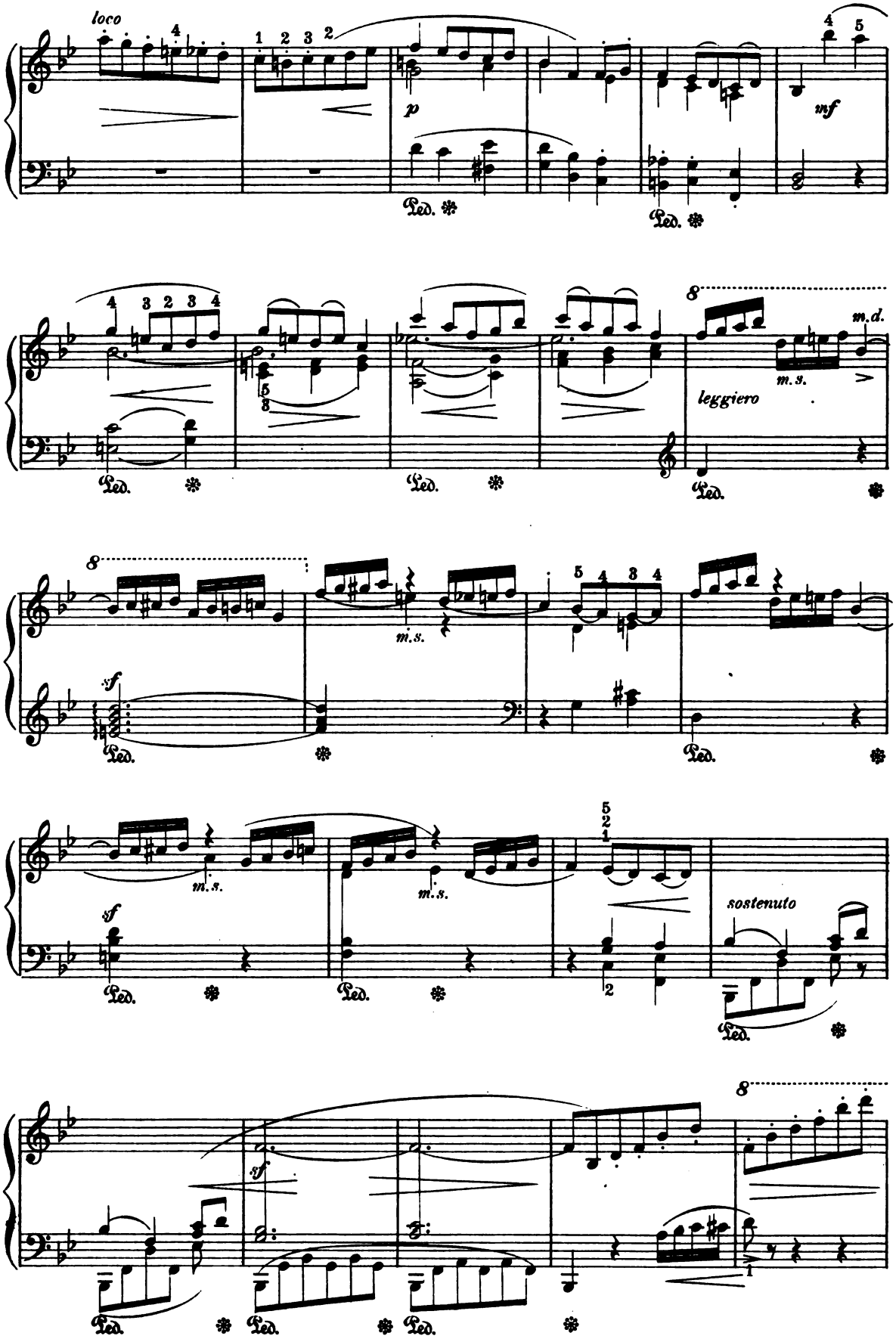

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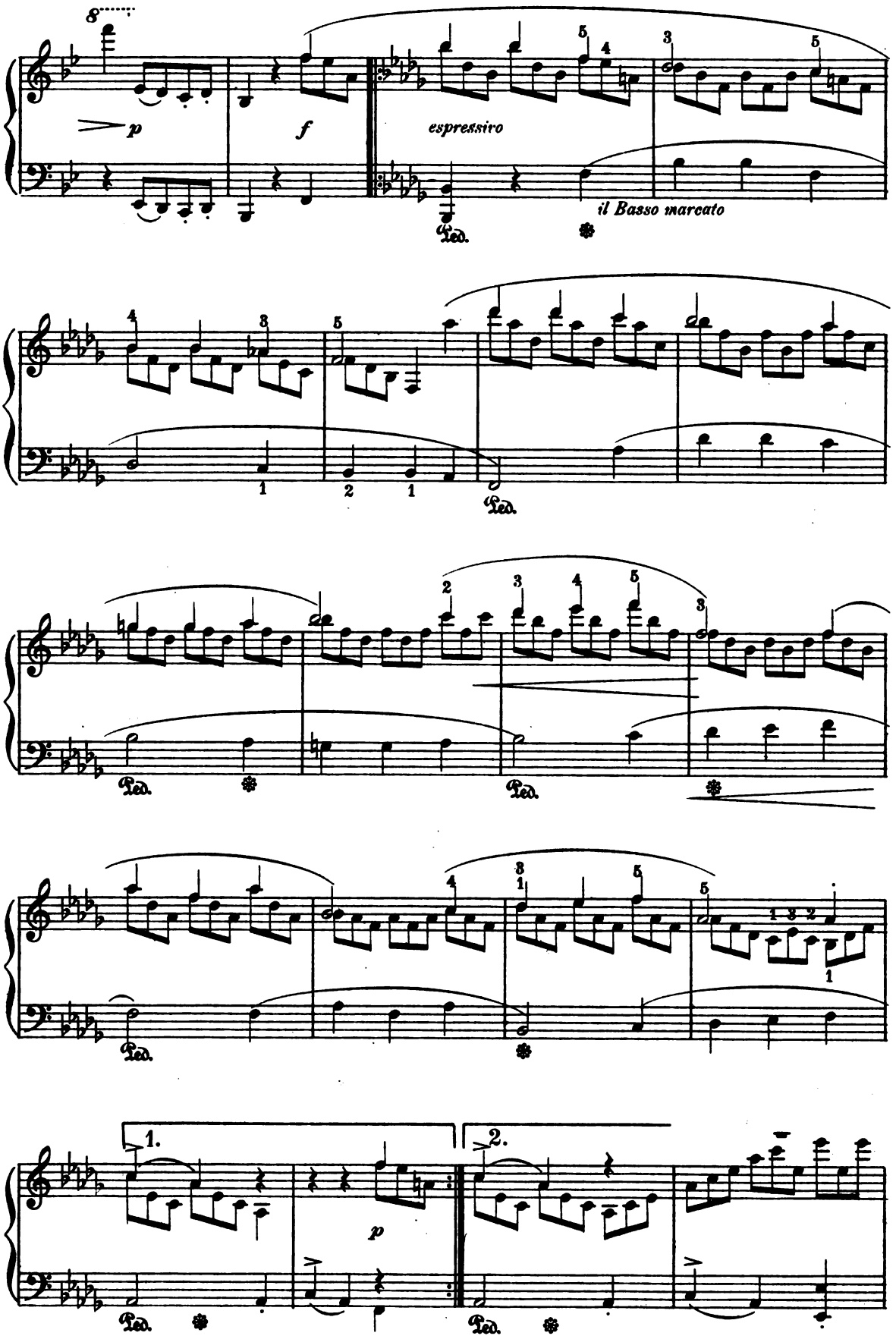

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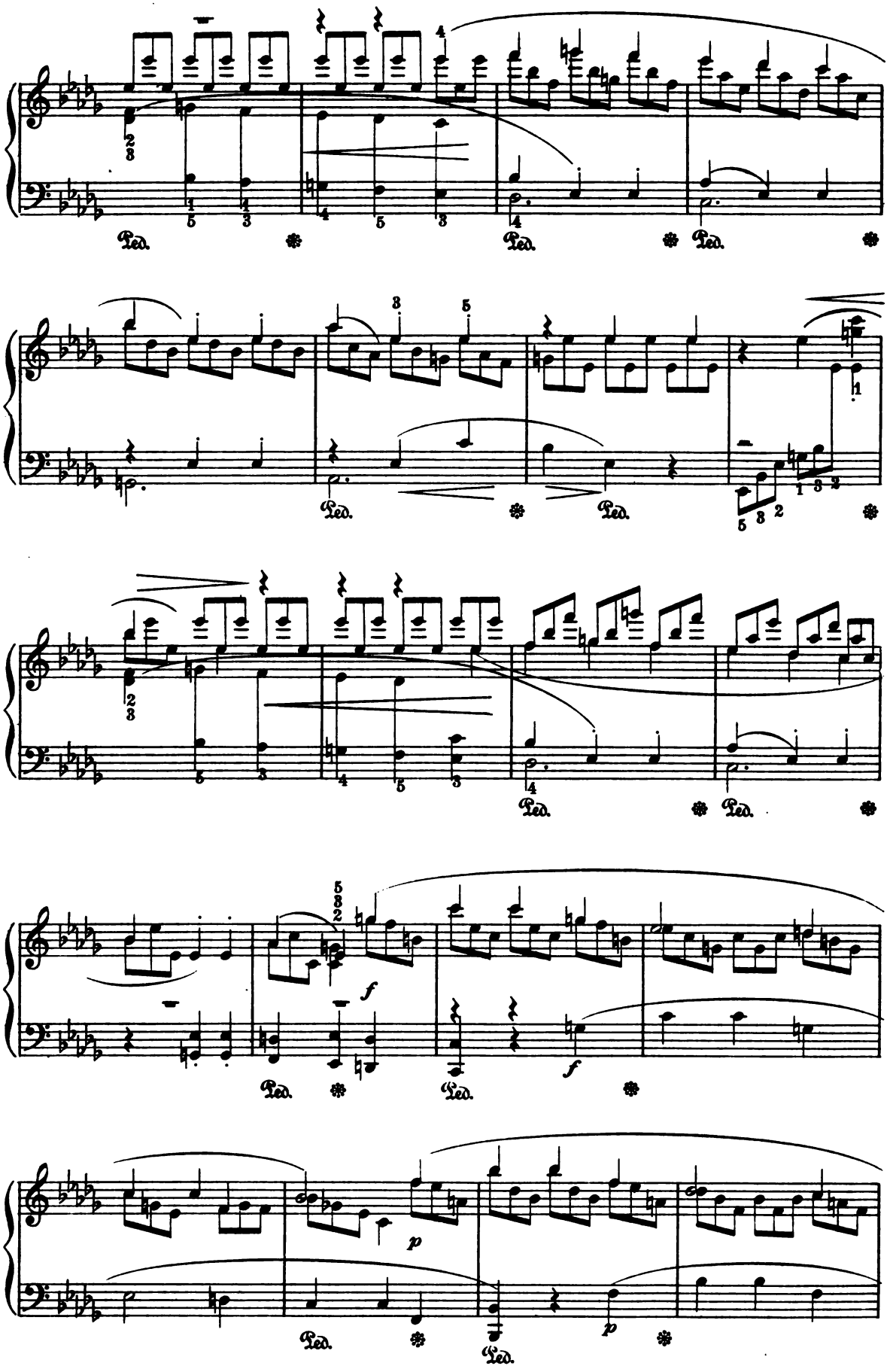

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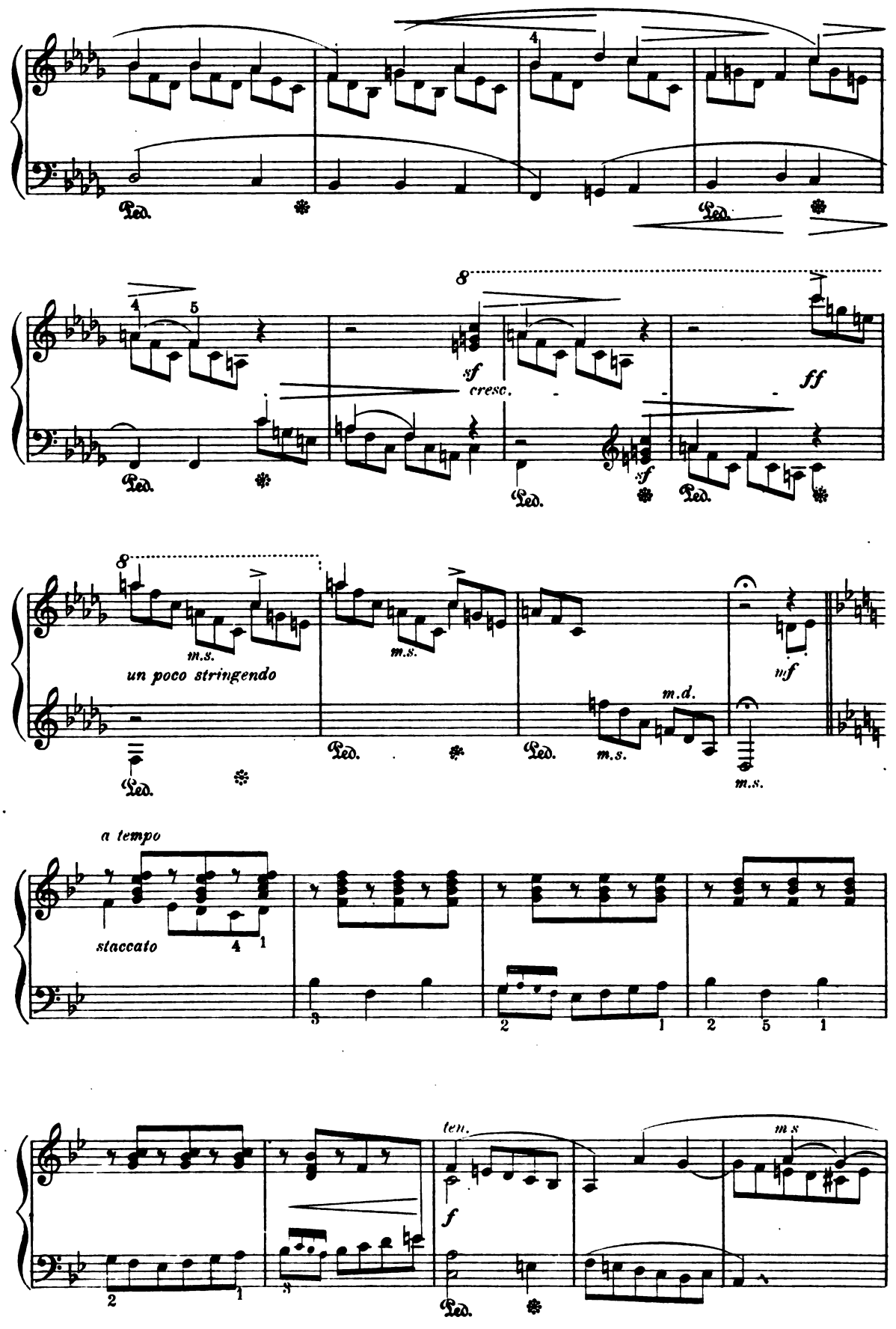

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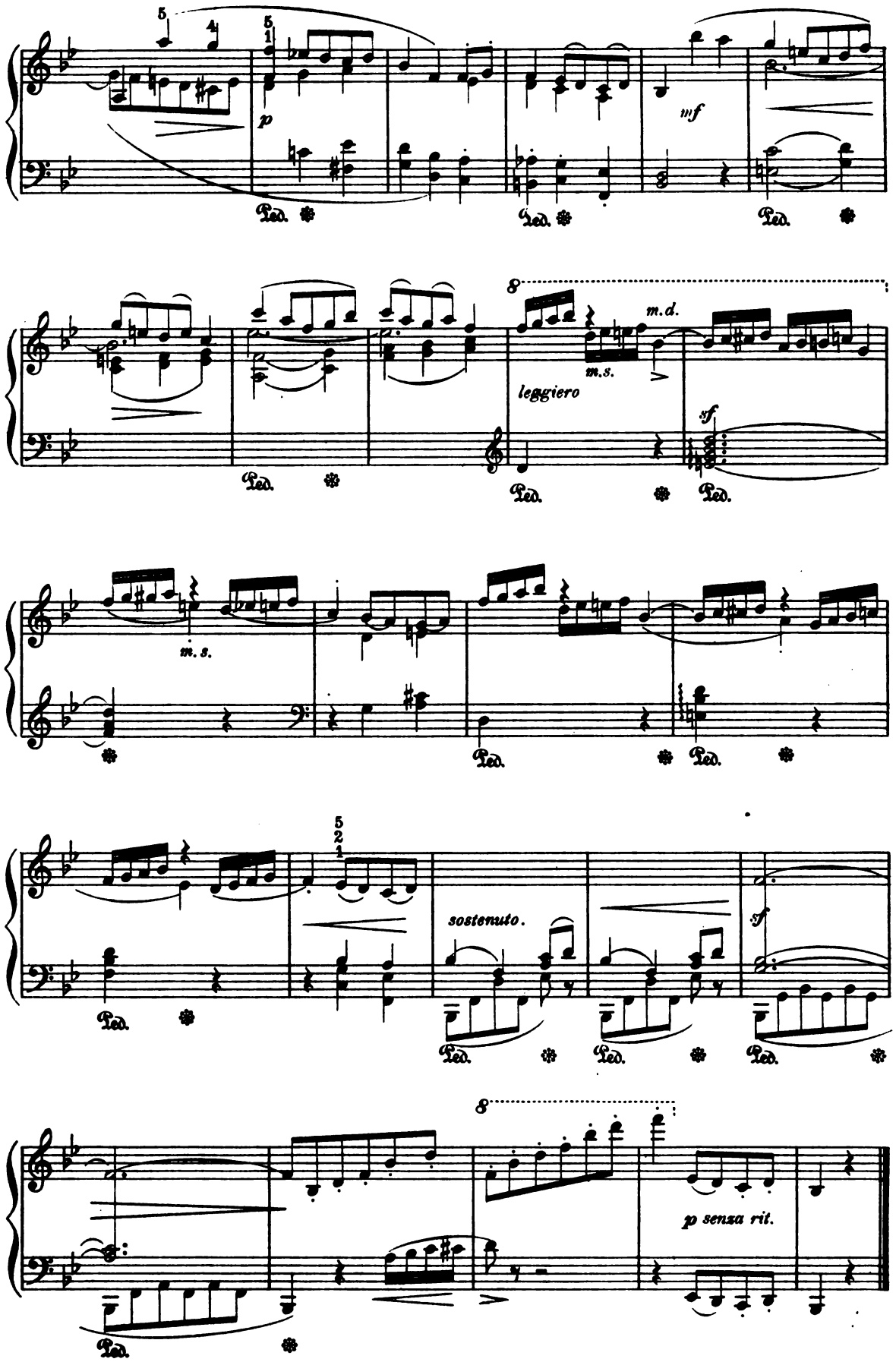

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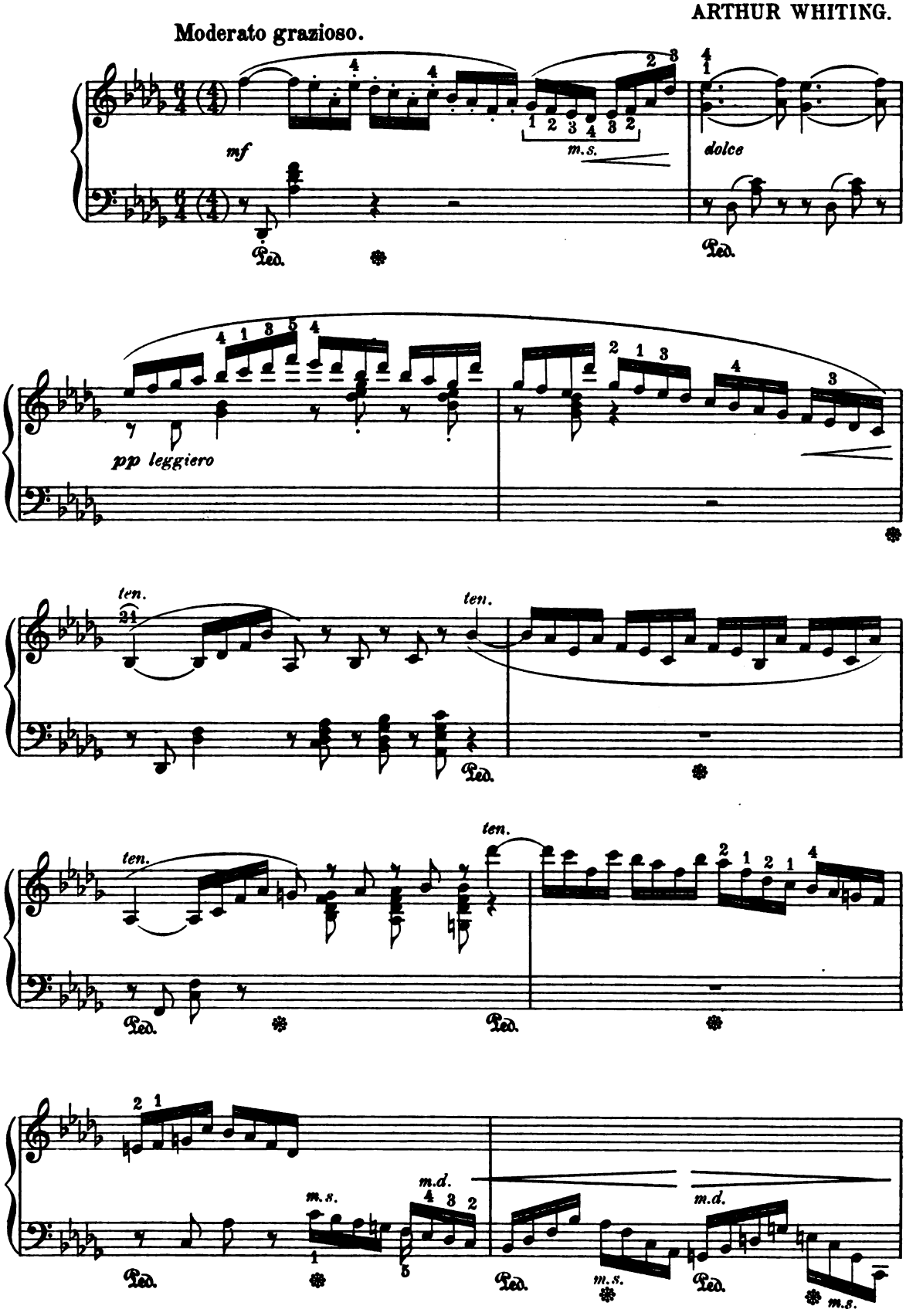
Bagatelle.

ARTHUR WHITING.



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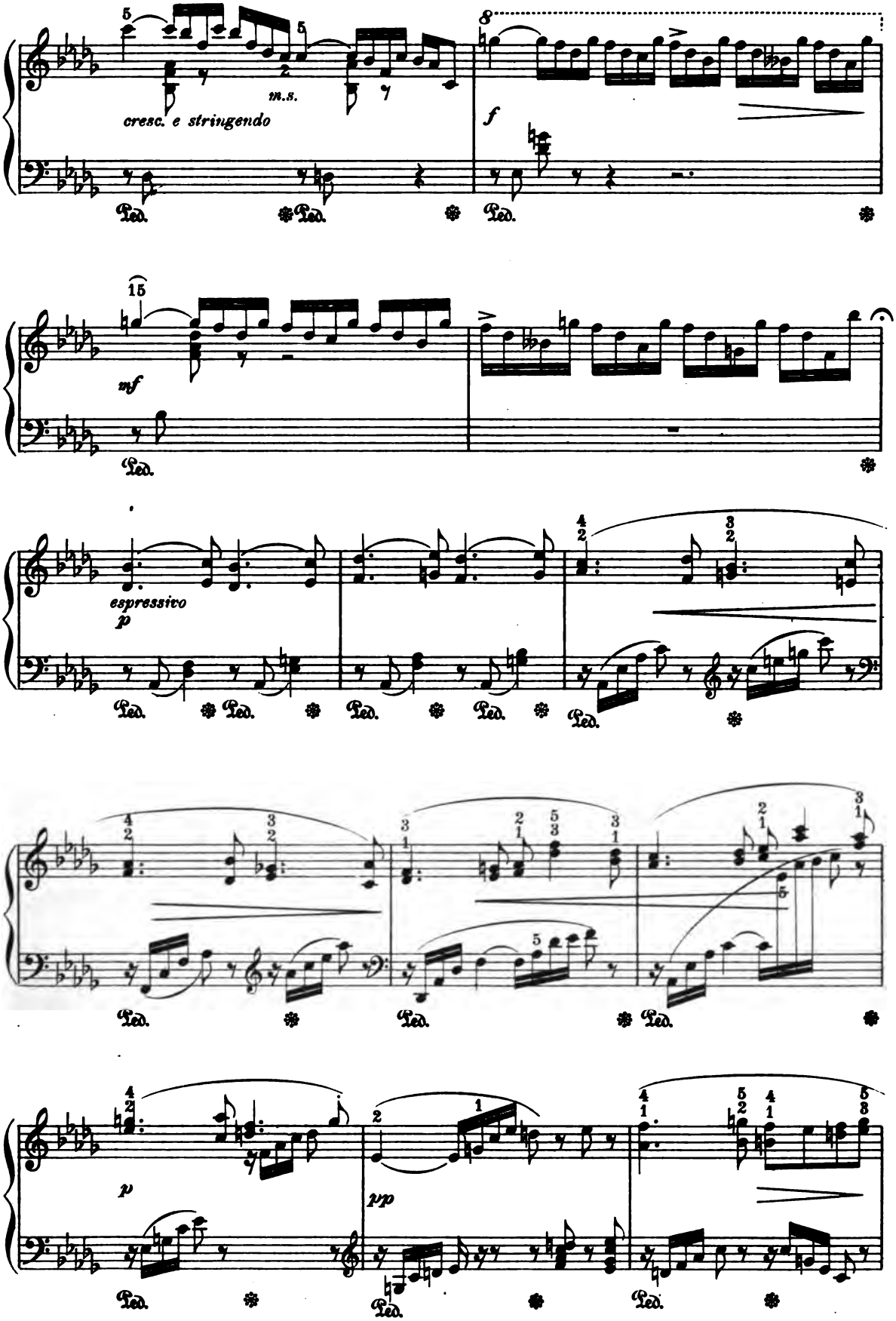

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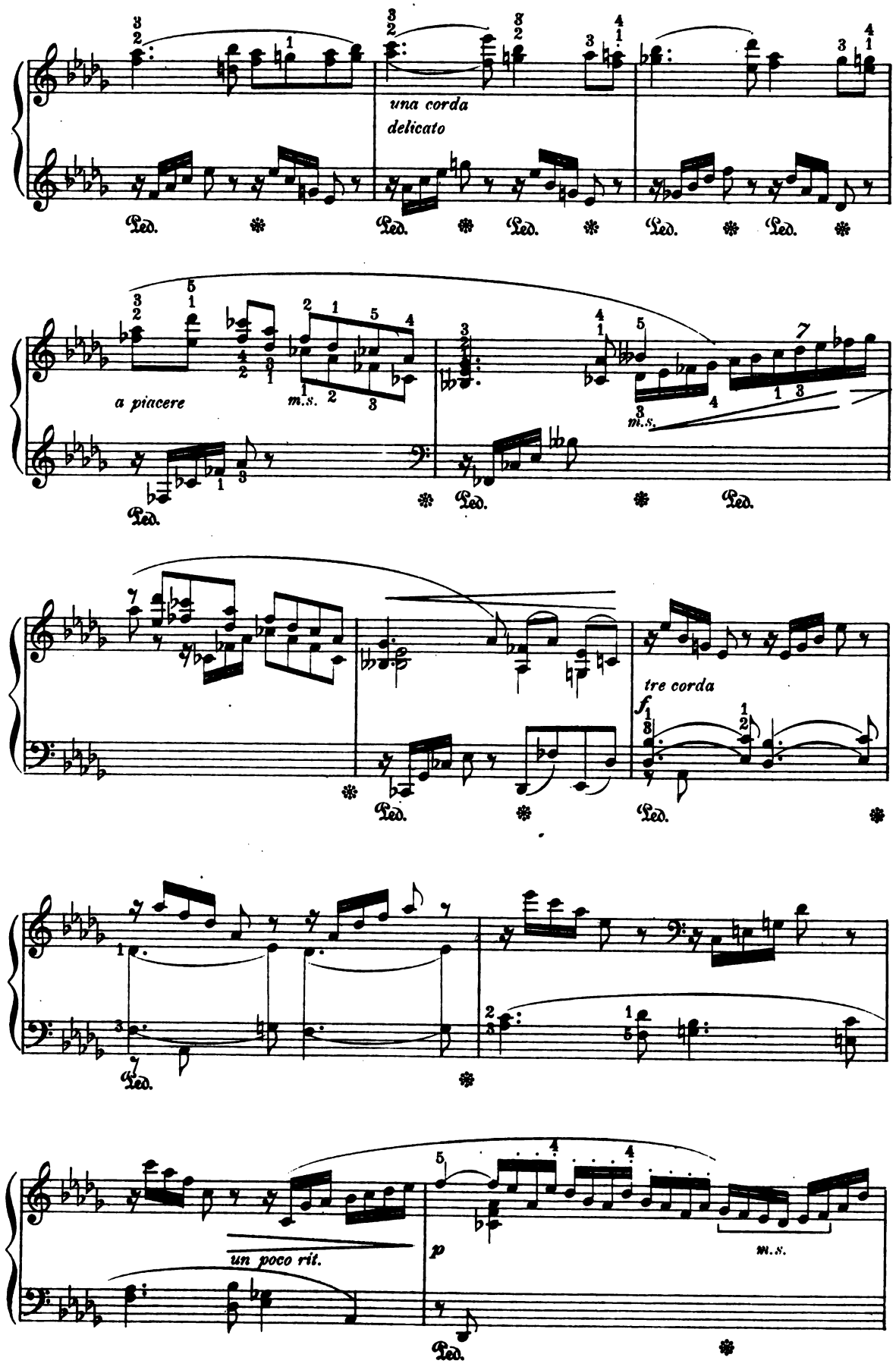

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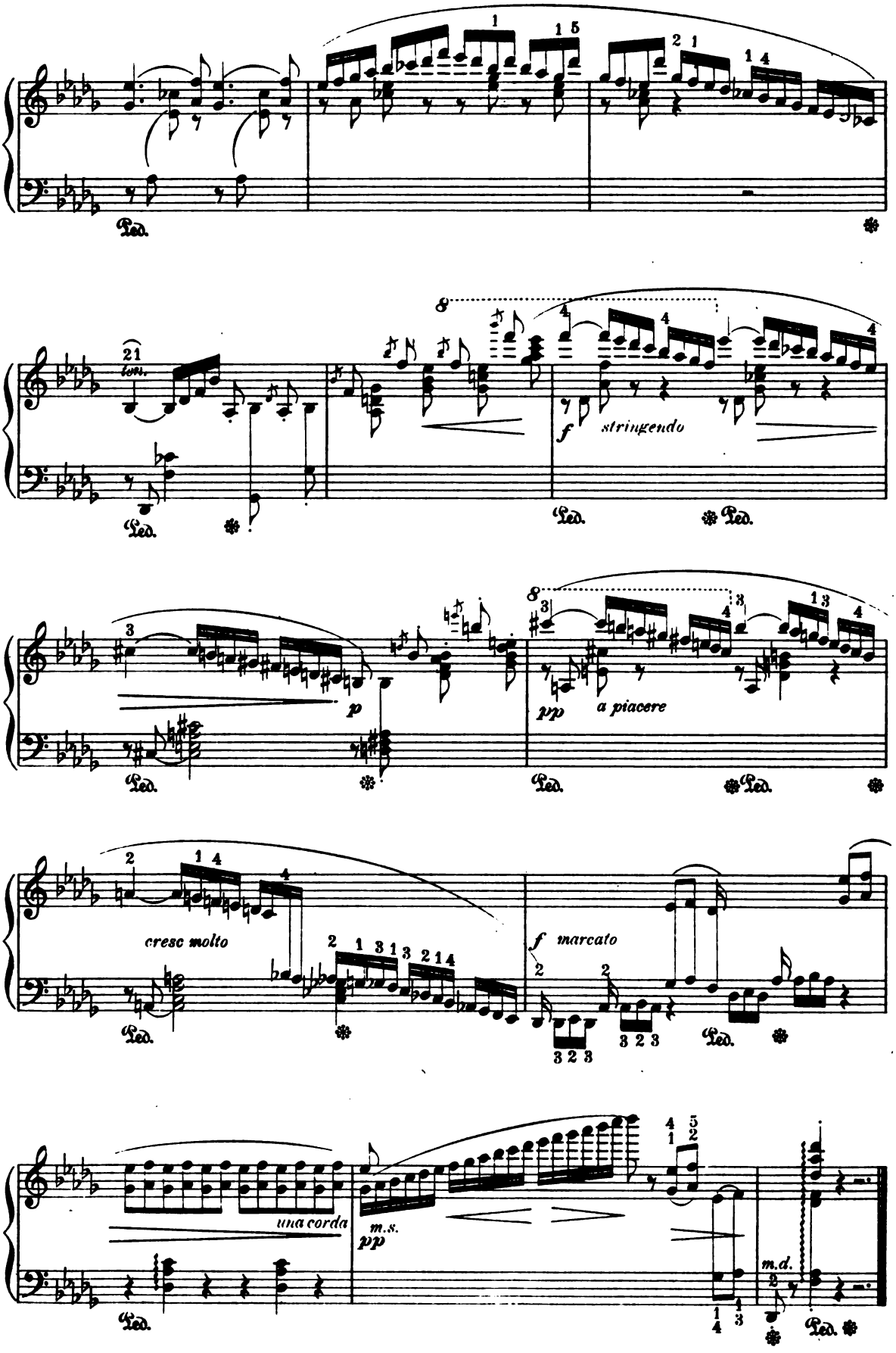

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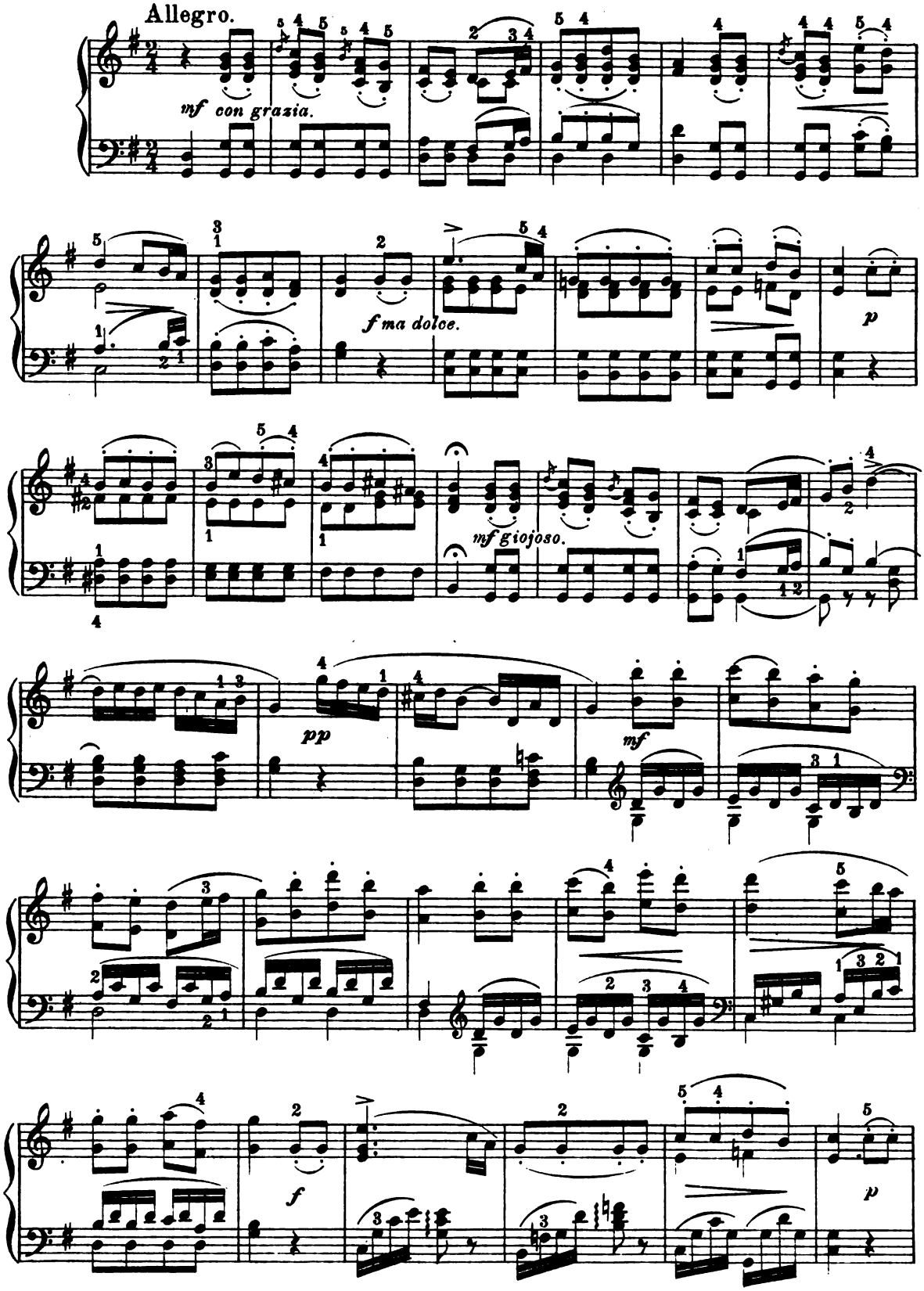
Song of the Shepherdess.

C. M. v. WEBER.



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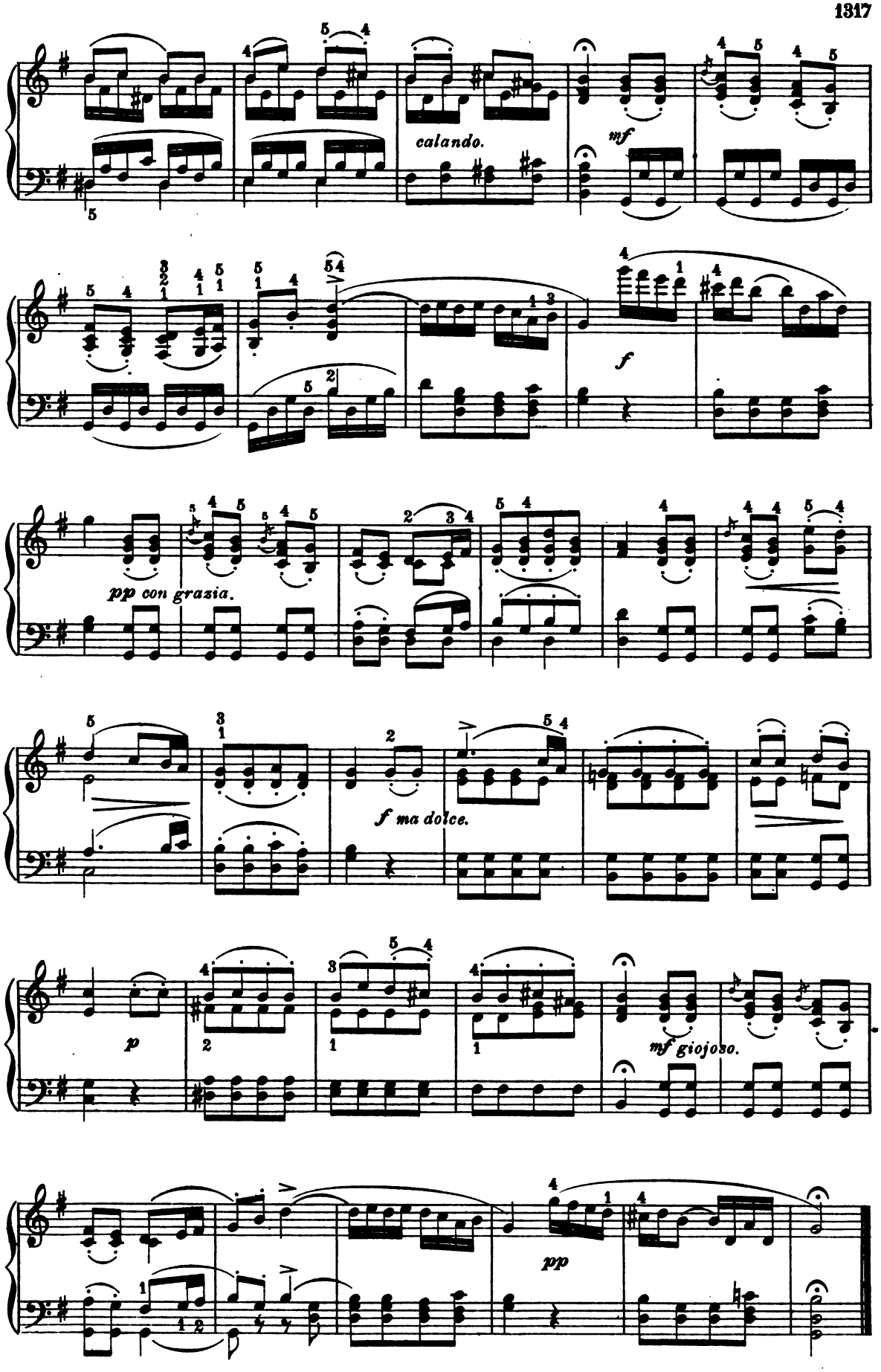

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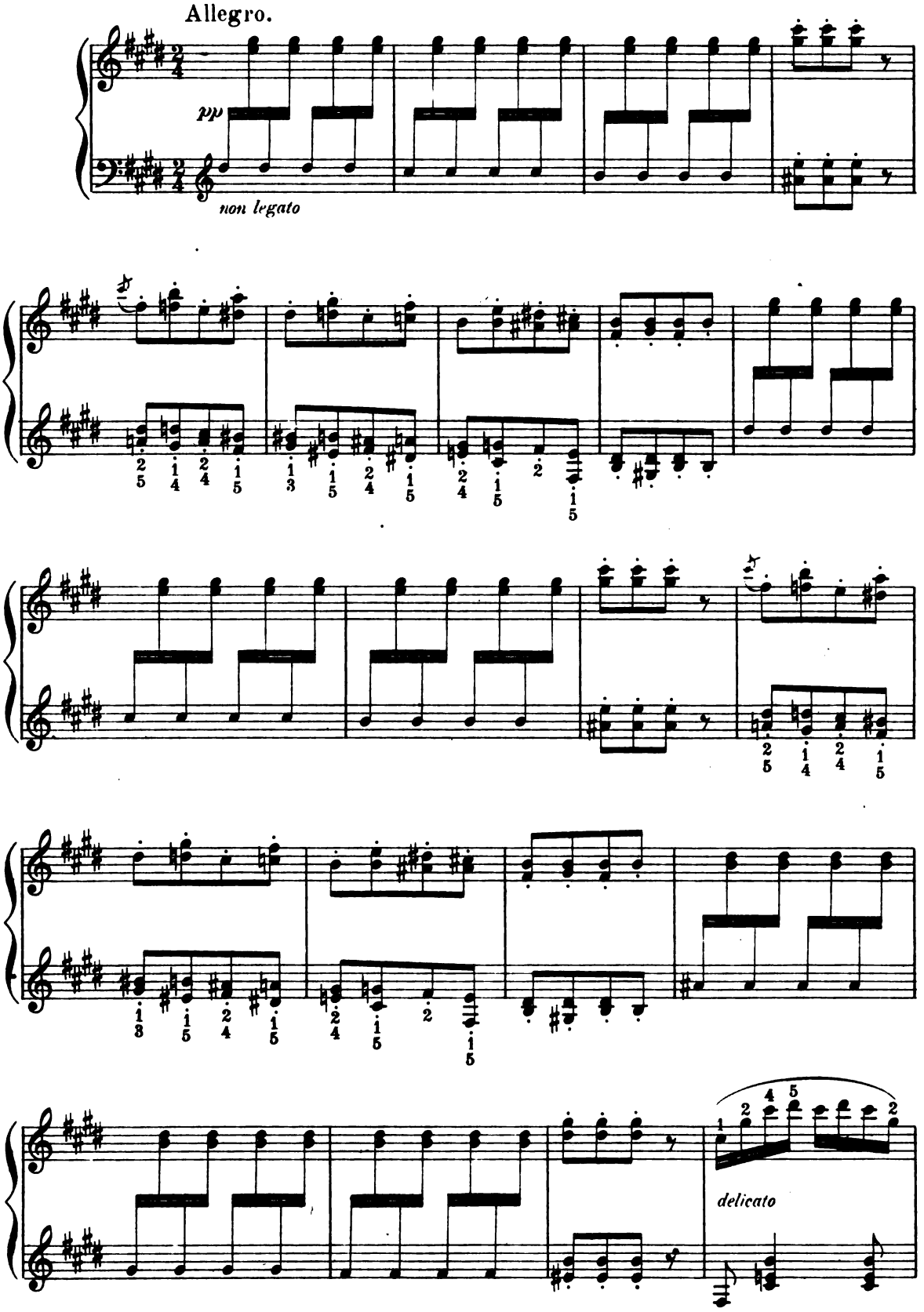
Birds Chirping.

L. SCHYTTE, Op. 29. No 7.



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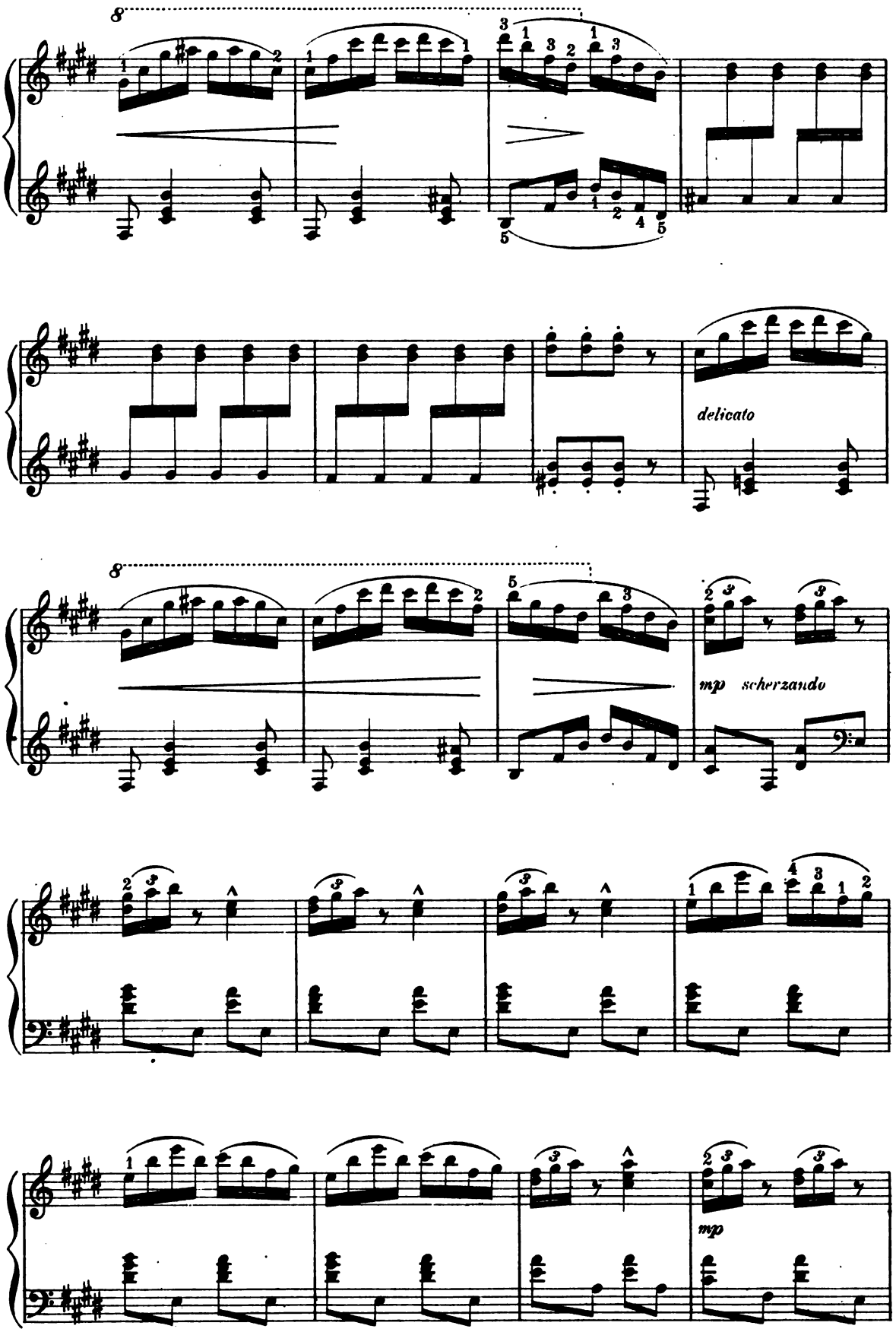

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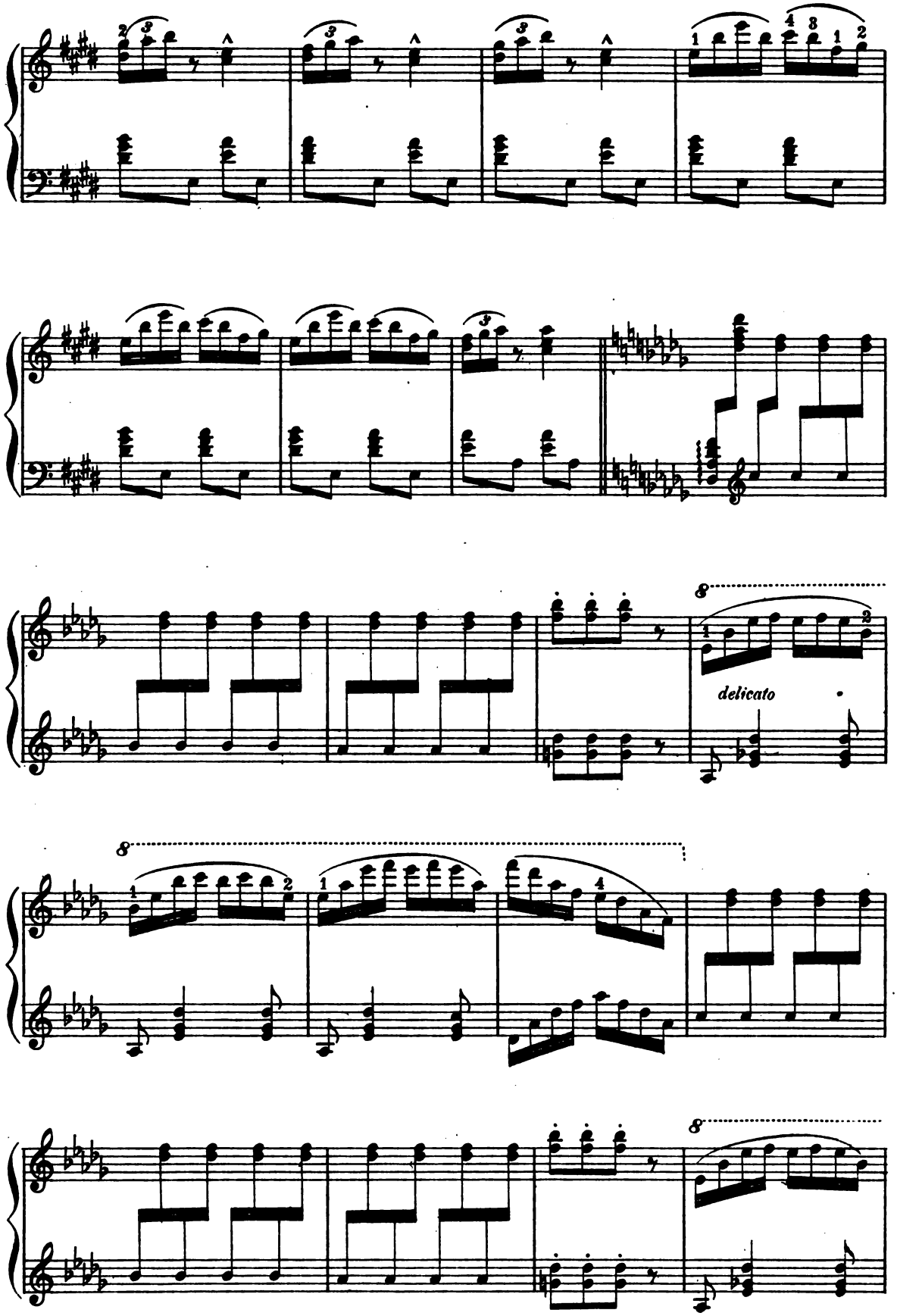

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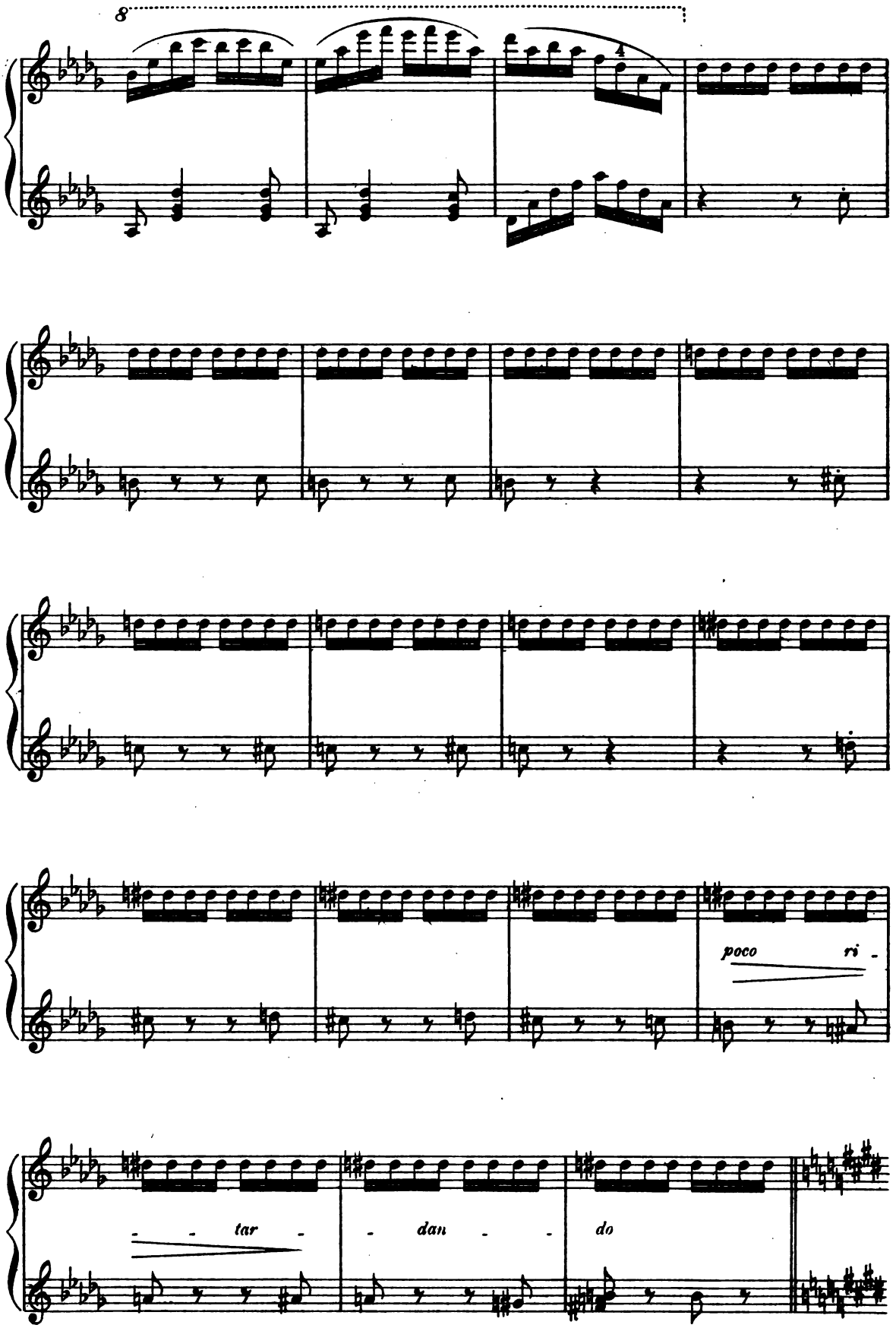

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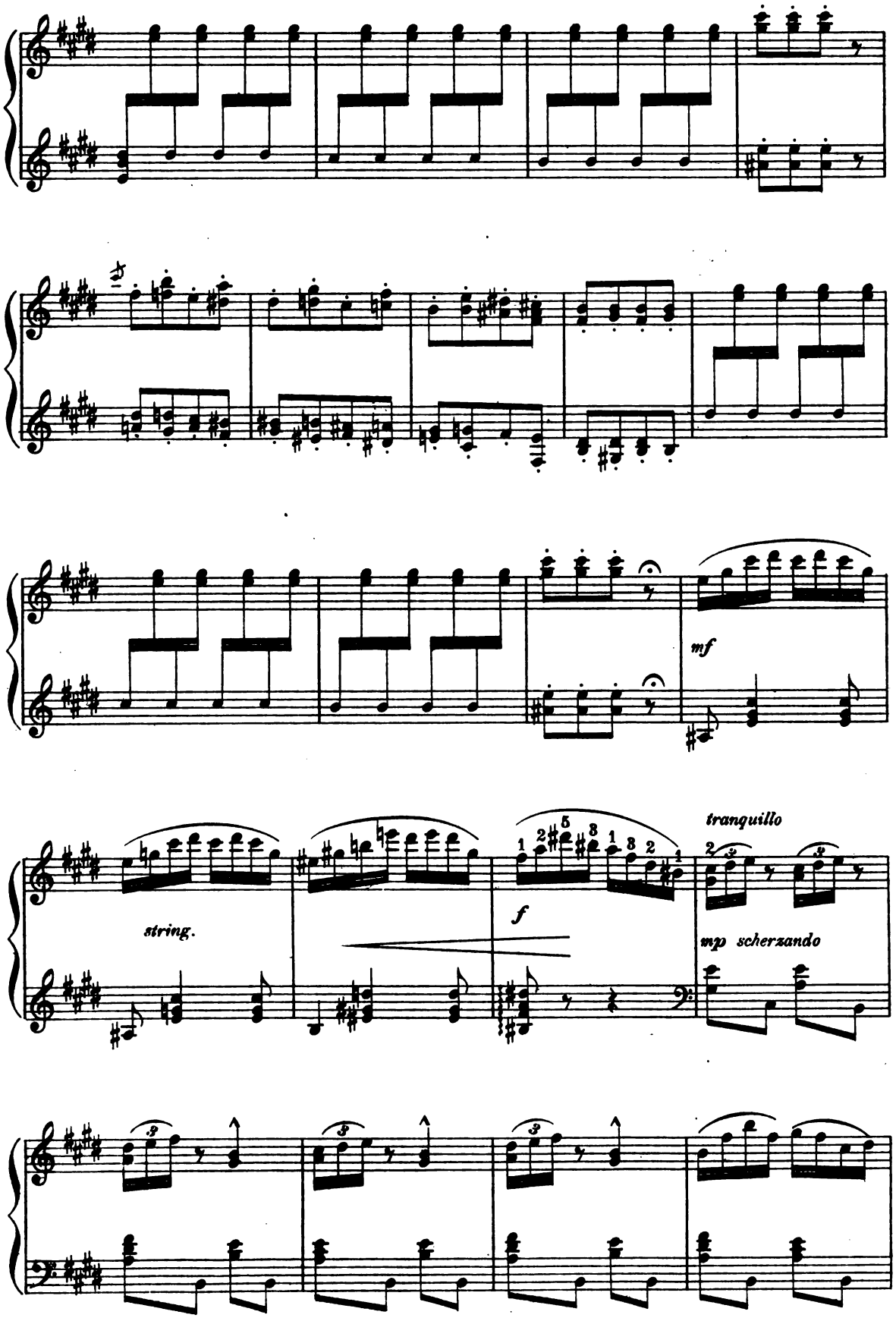

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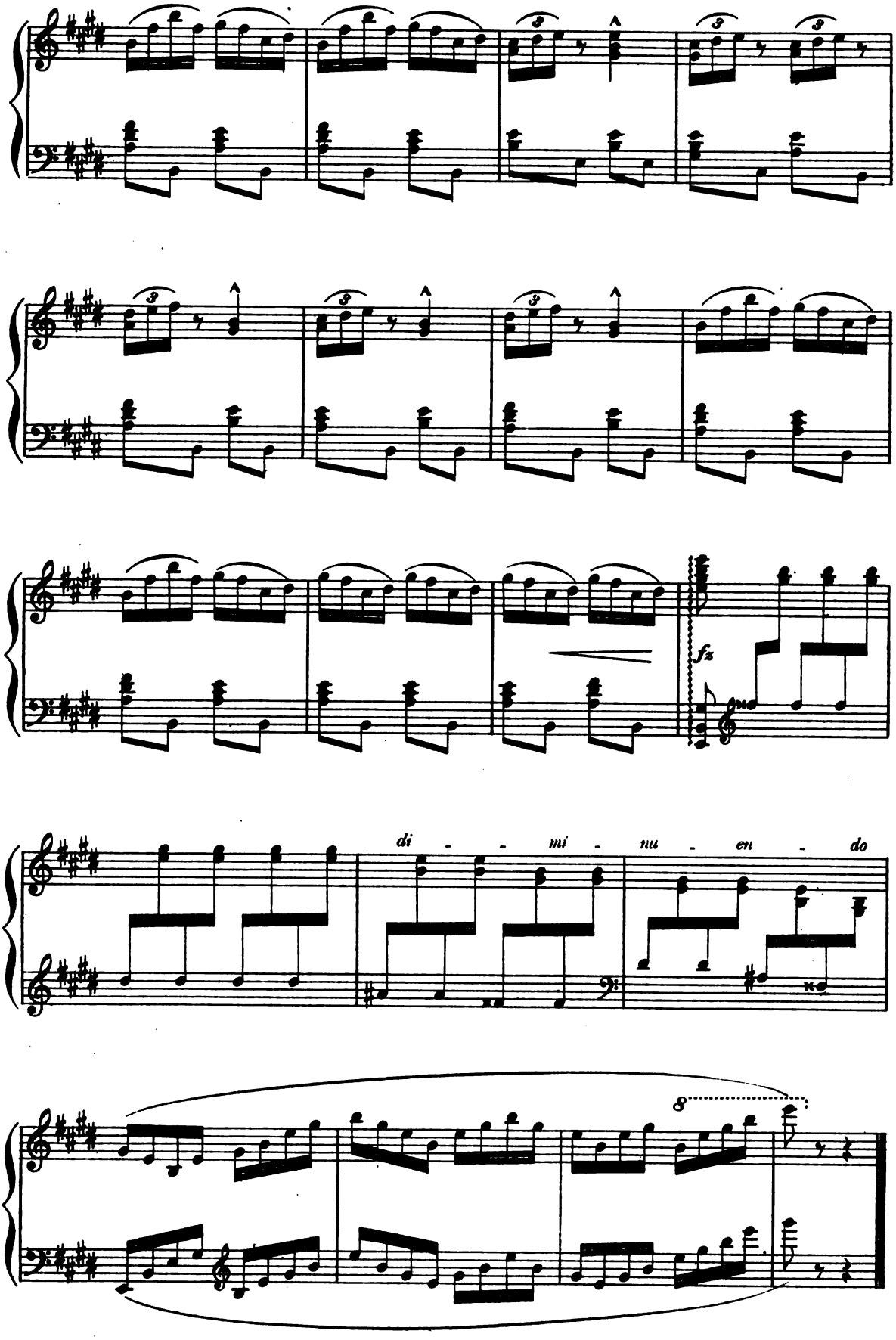

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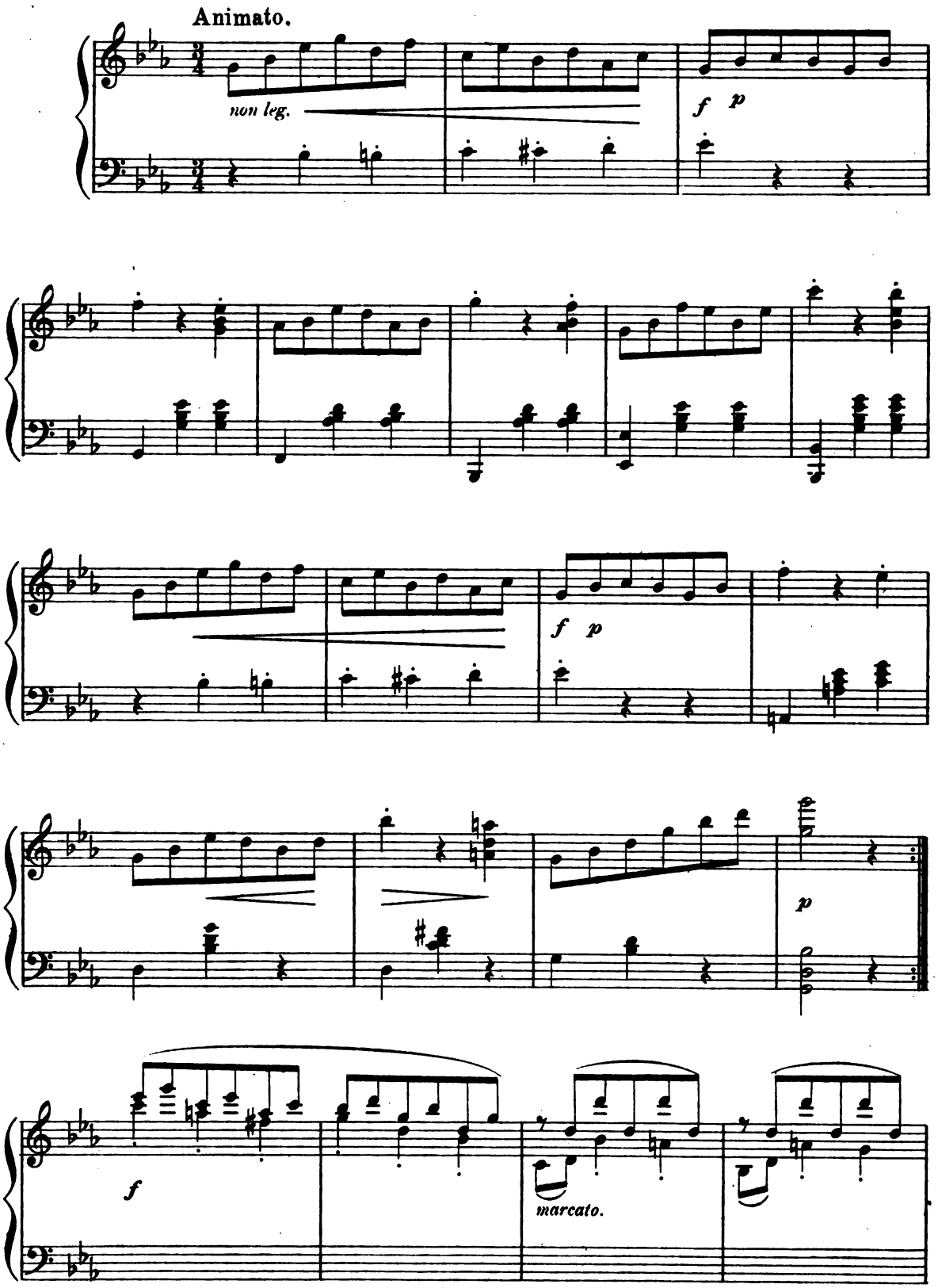
Valse Pittoresque.

H. REINHOLD, Op. 50. №5



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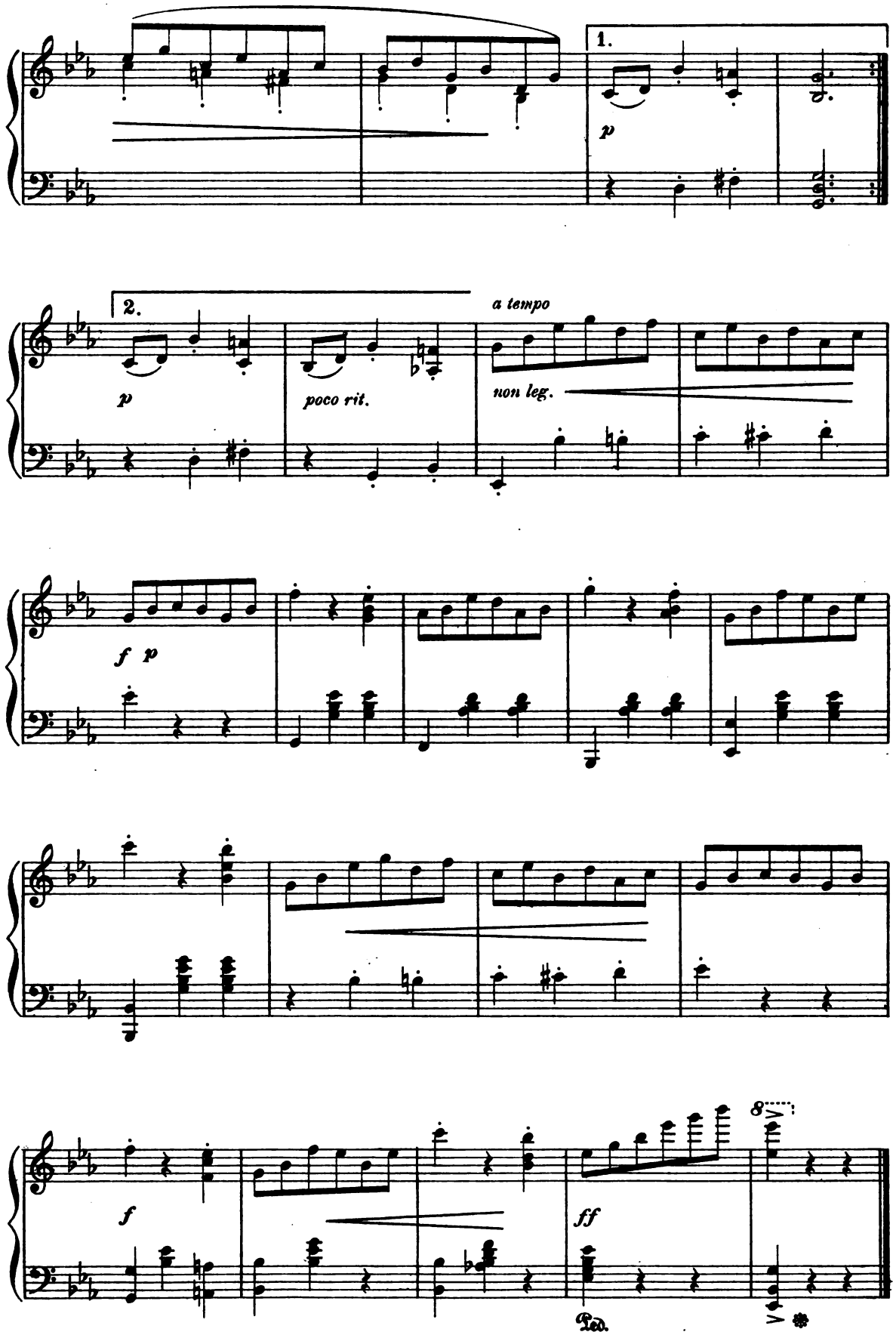

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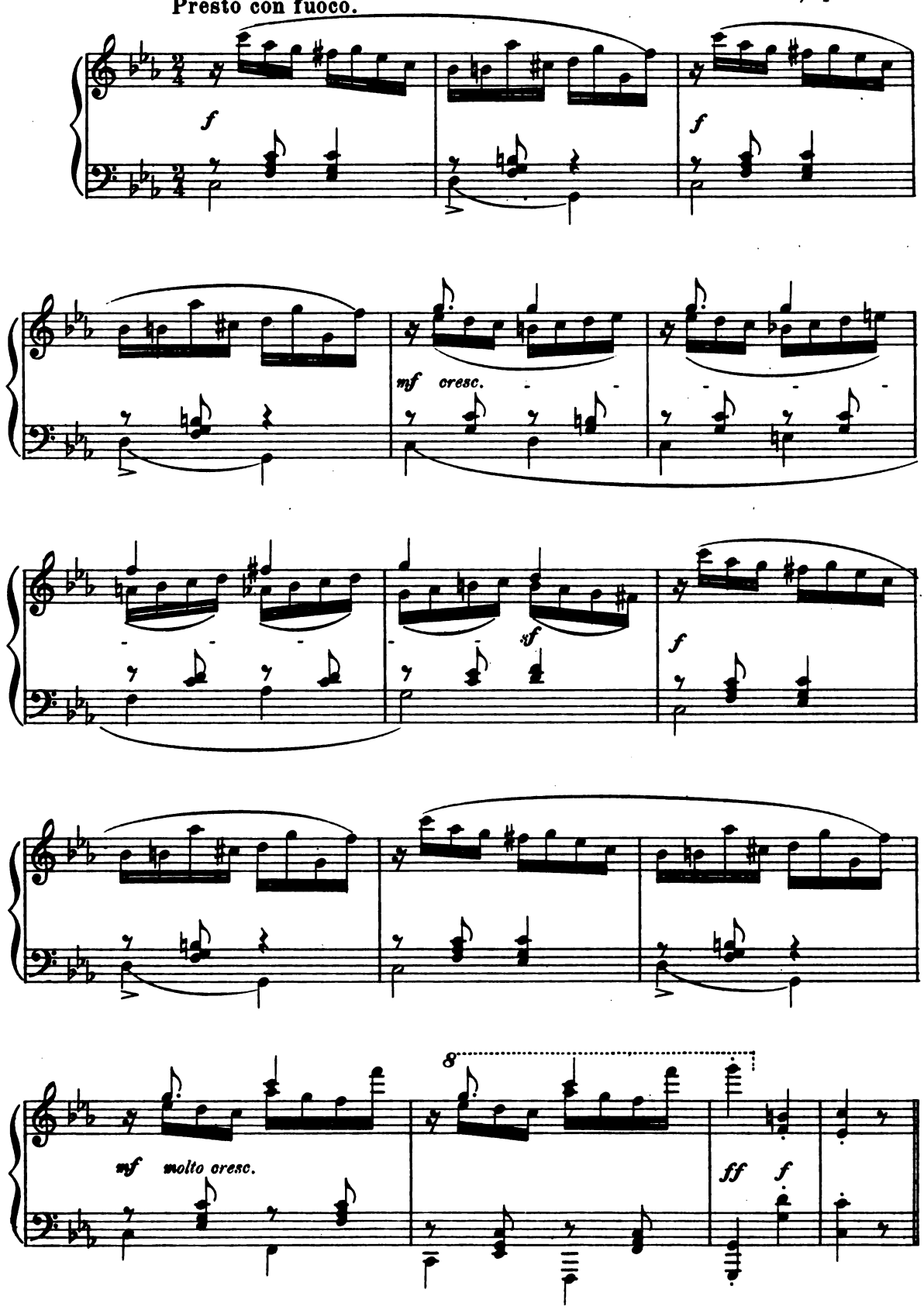
Impromptu.

G. KARGANOFF, Op. 10. №6.

Presto con fuoco.



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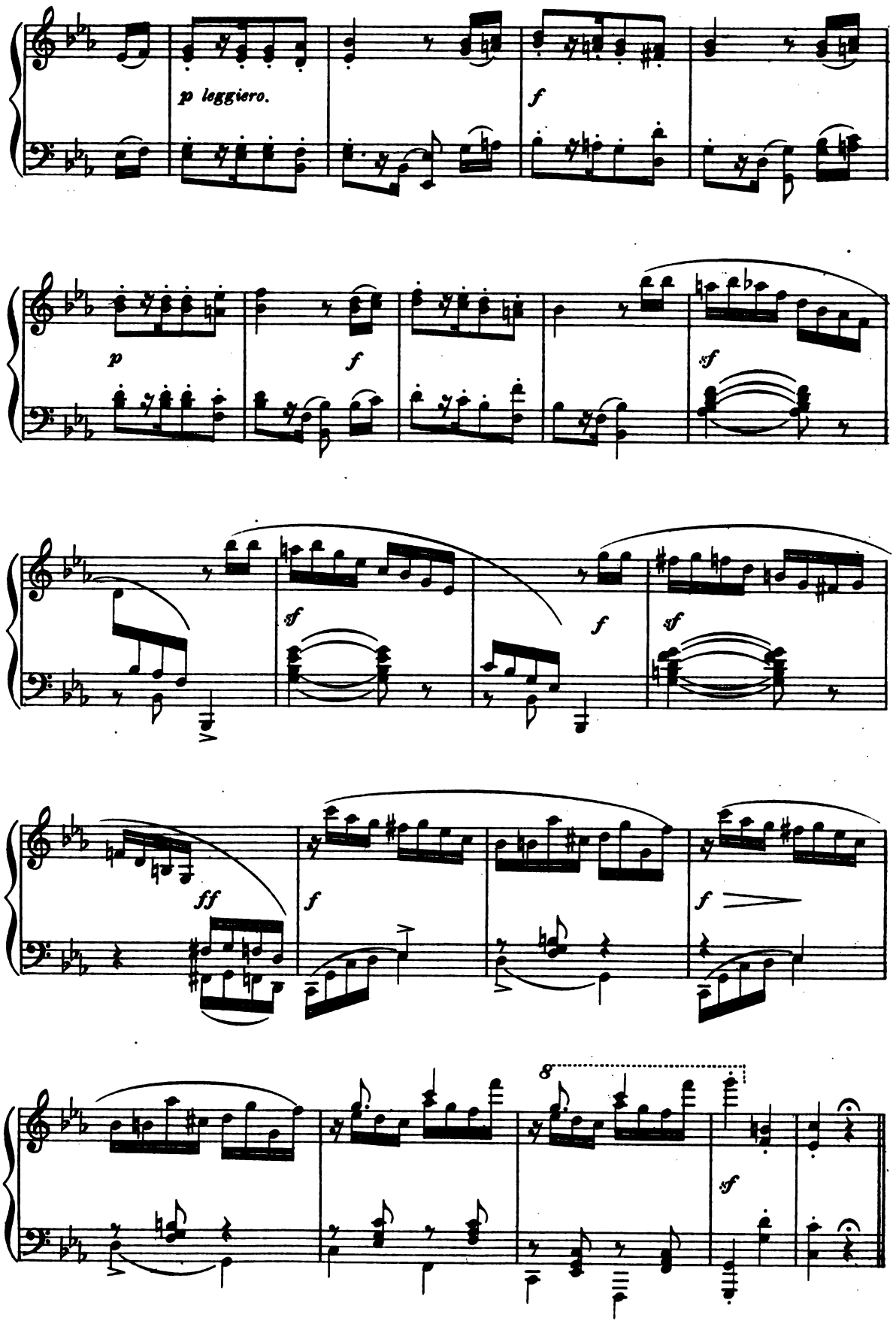

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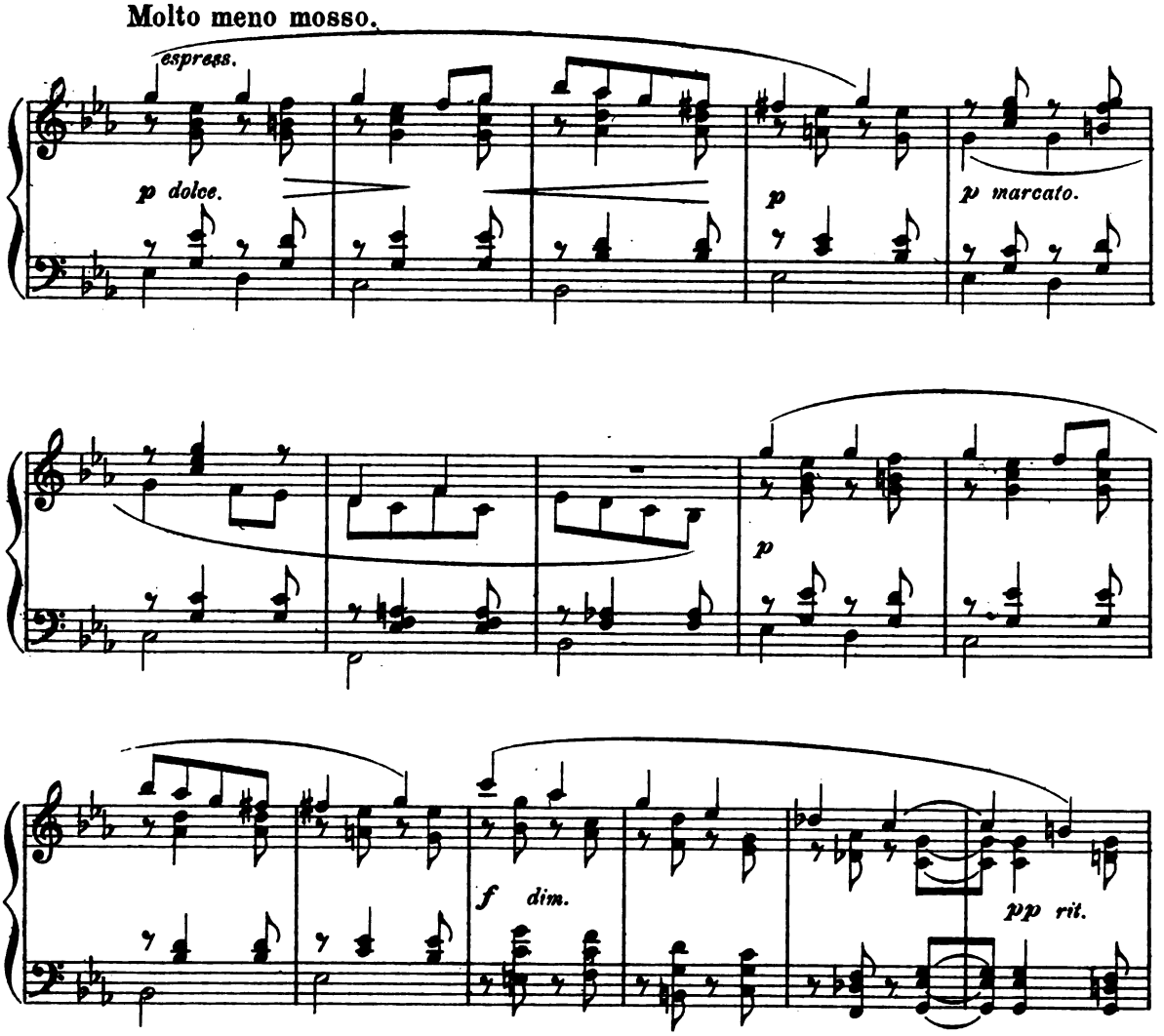
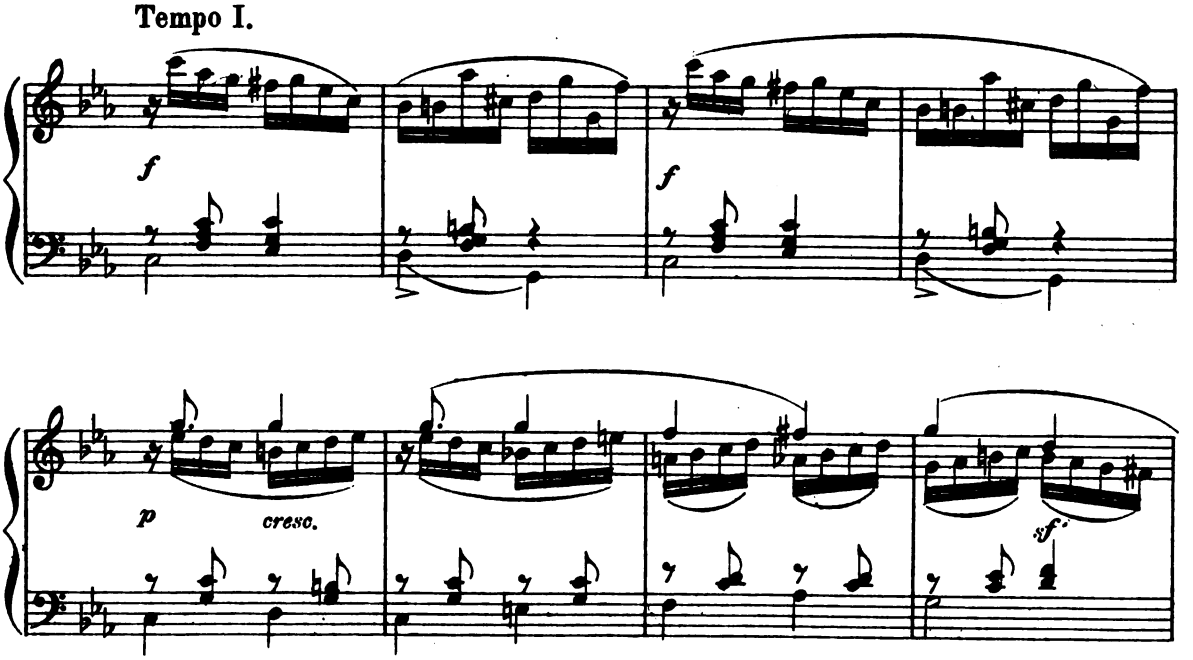
Molto meno mosso.



Tempo I.



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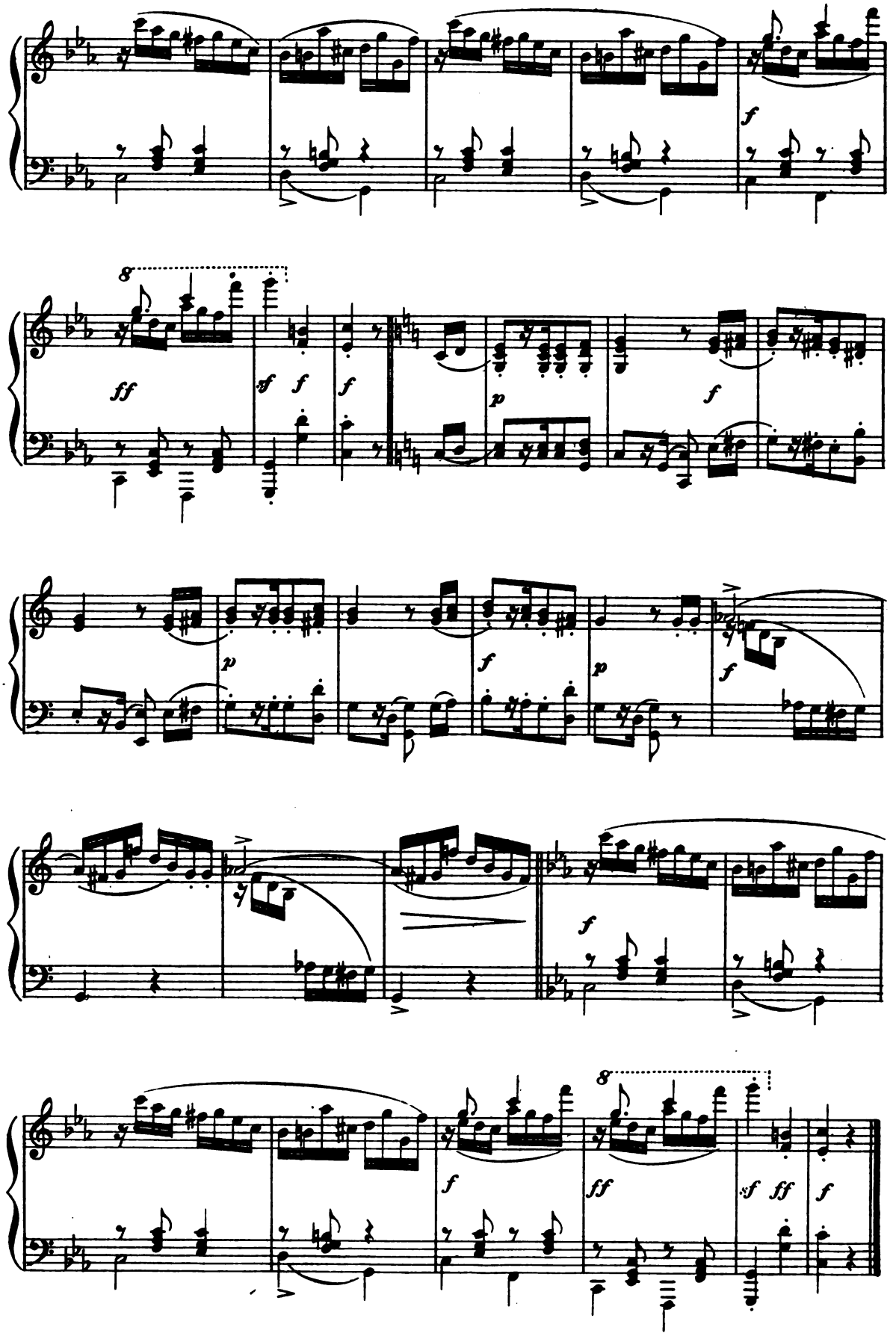

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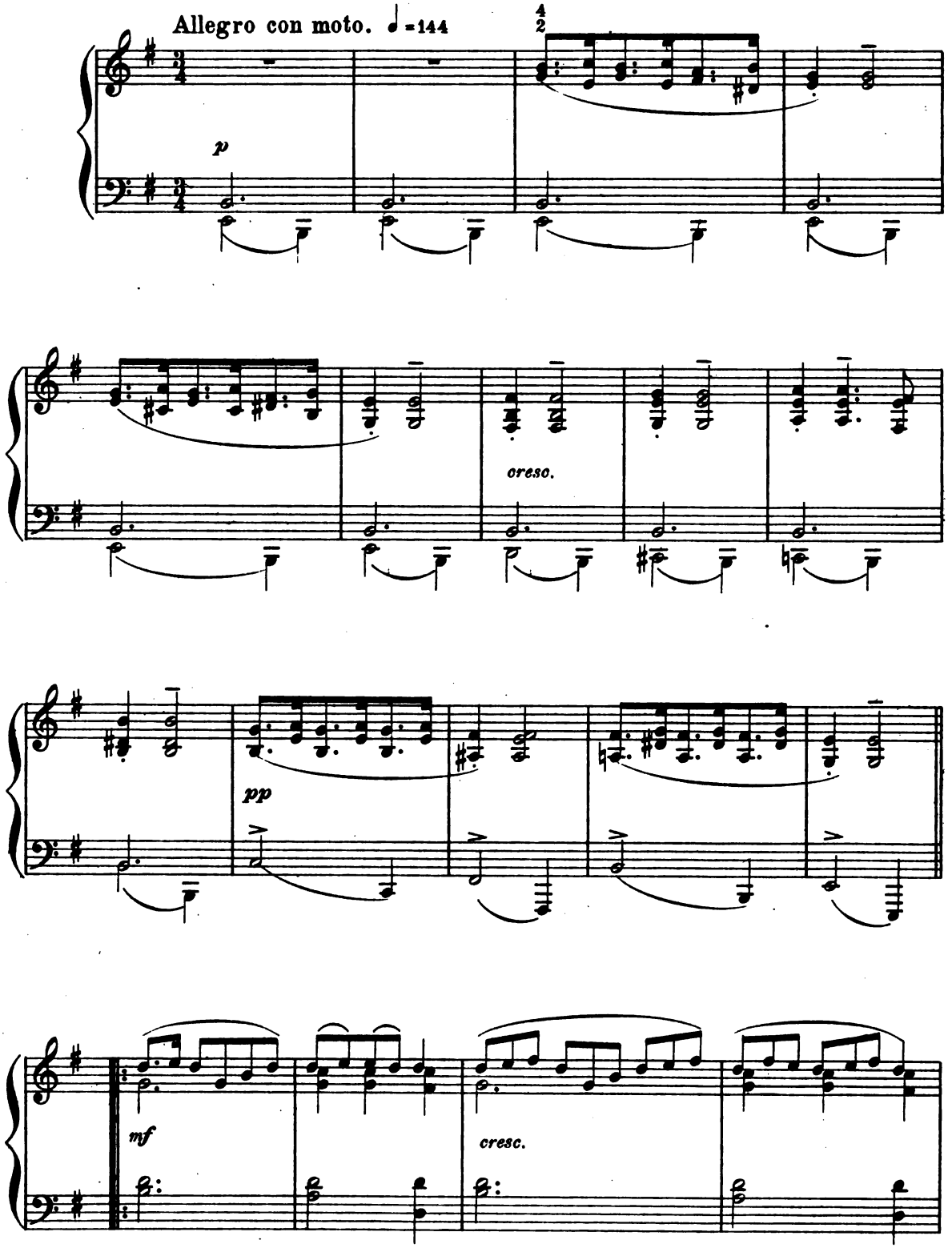
Folk-Song.

Edw. GRIEG, Op. 38. №2.



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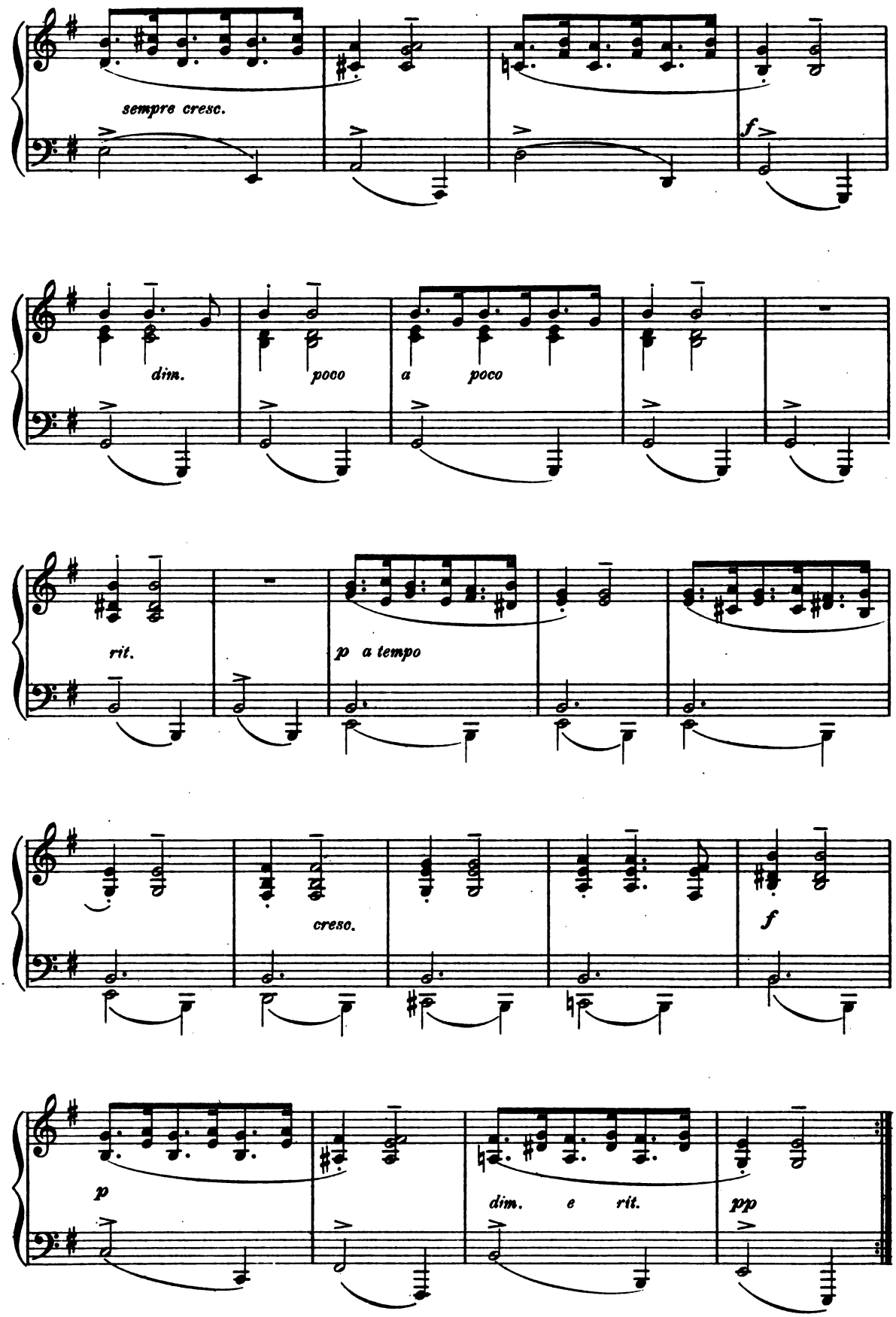

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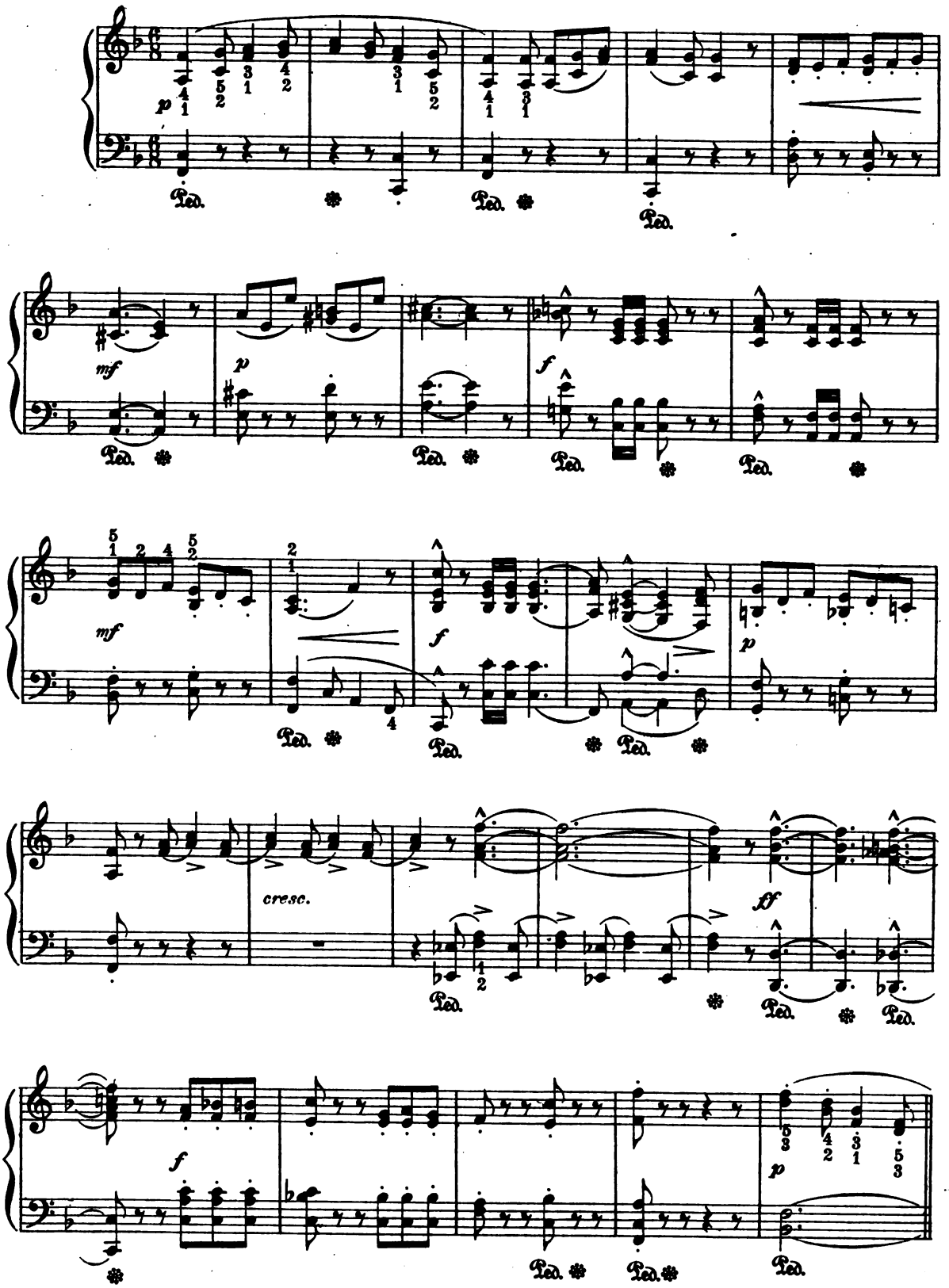
Huntsman's Song.

Allegro animato. Ad. JENSEN, Op. 33. № 14.



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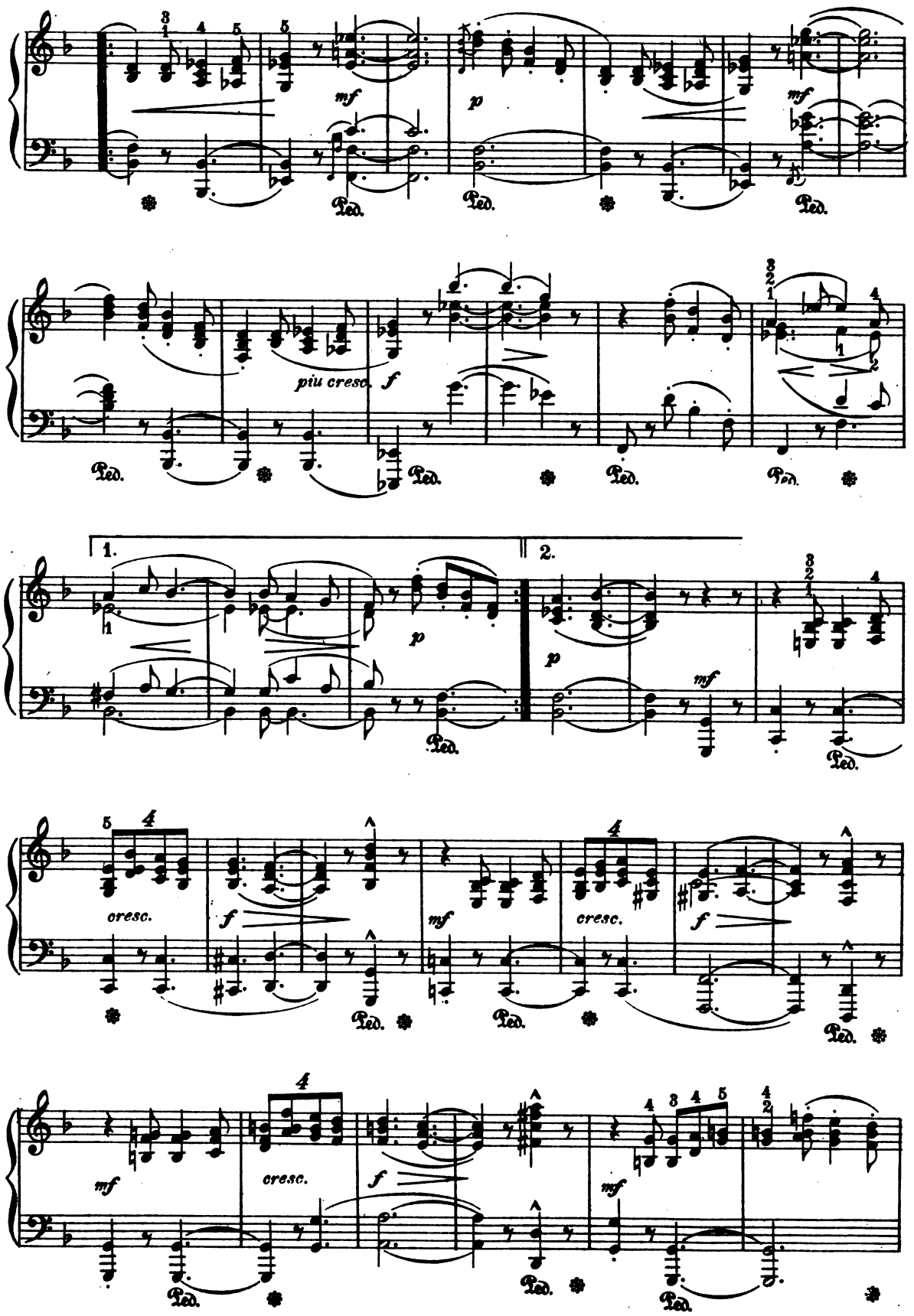

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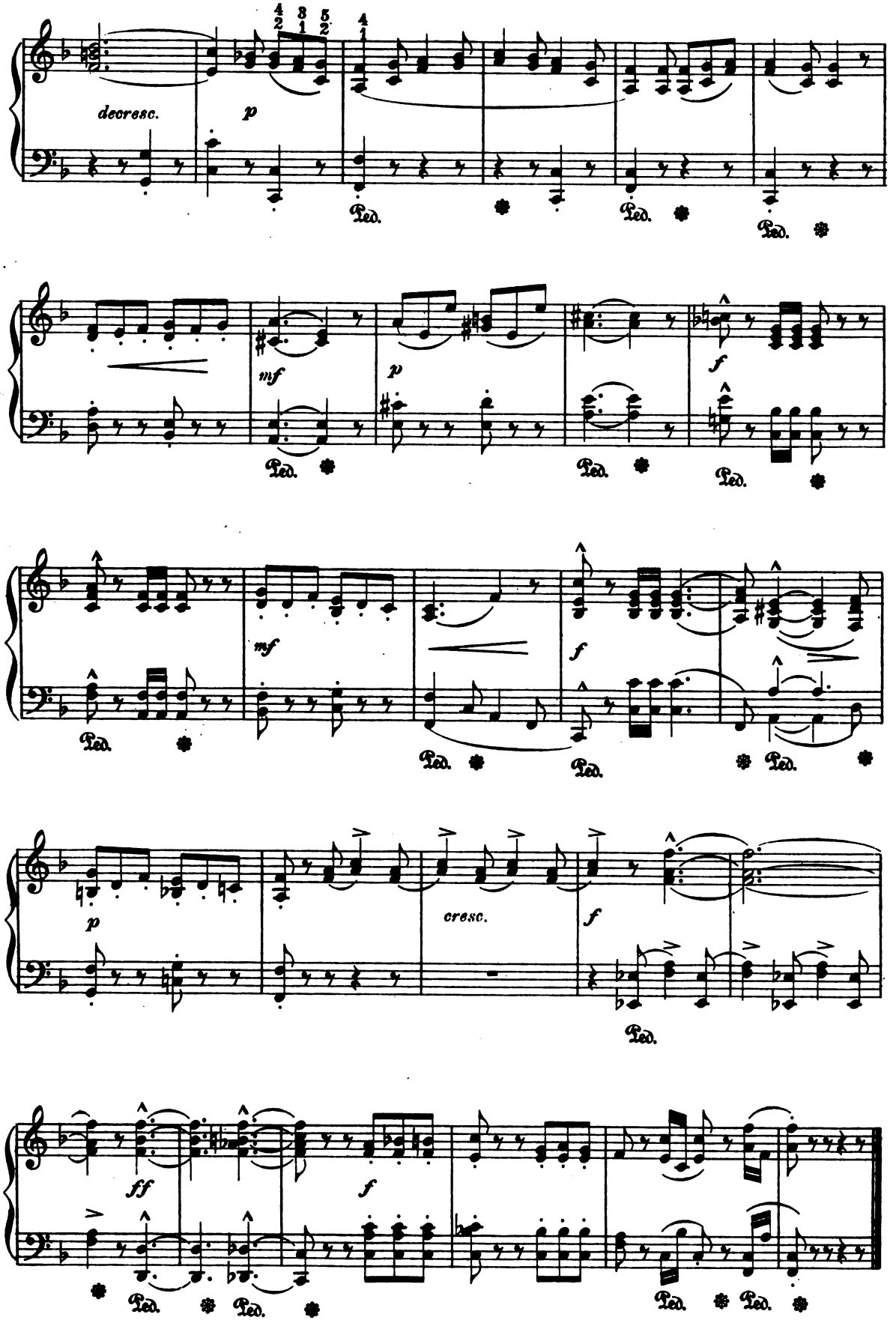

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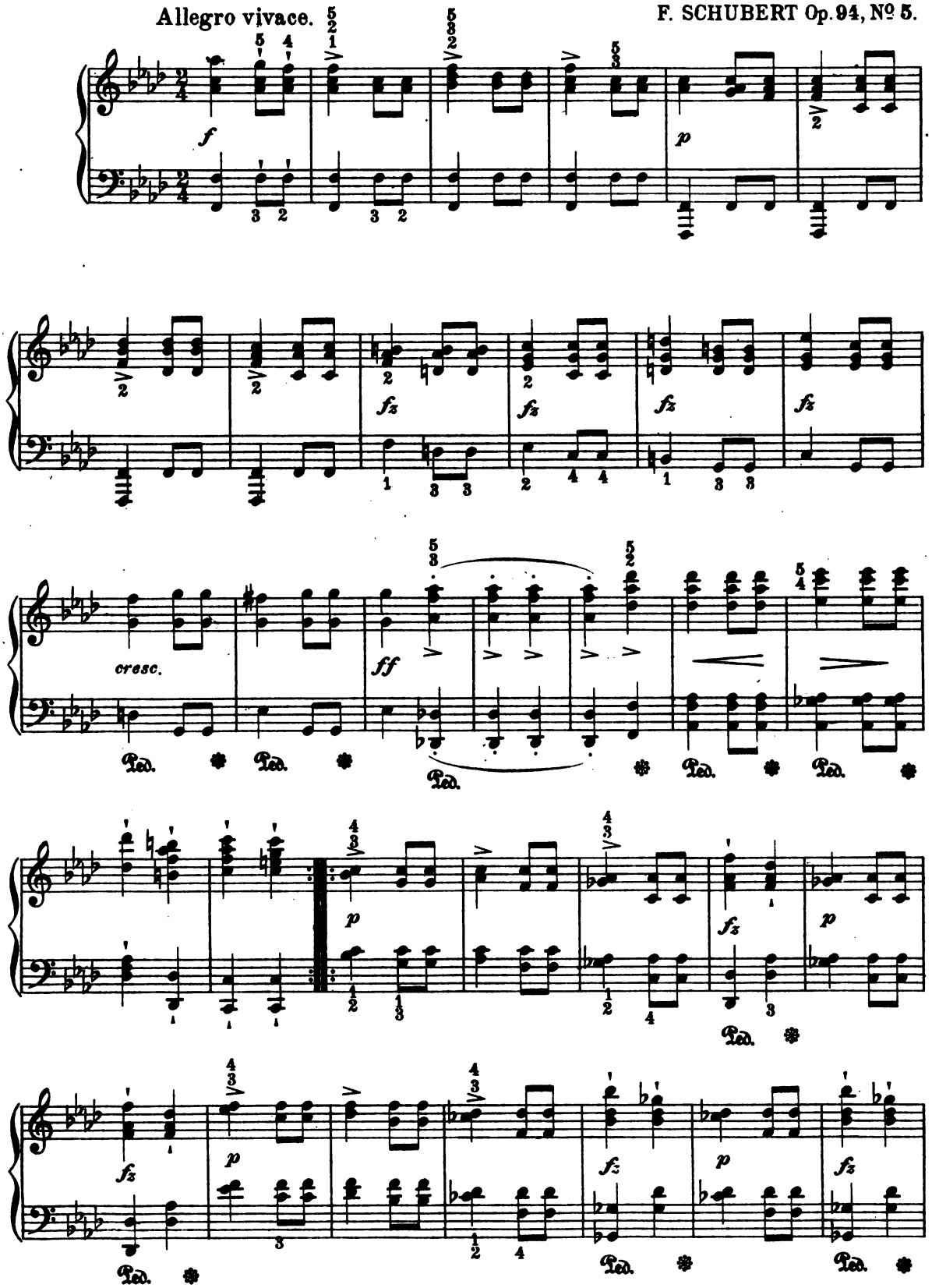
Moment Musical.

Allegro vivace. F. SCHUBERT Op. 94, № 5.



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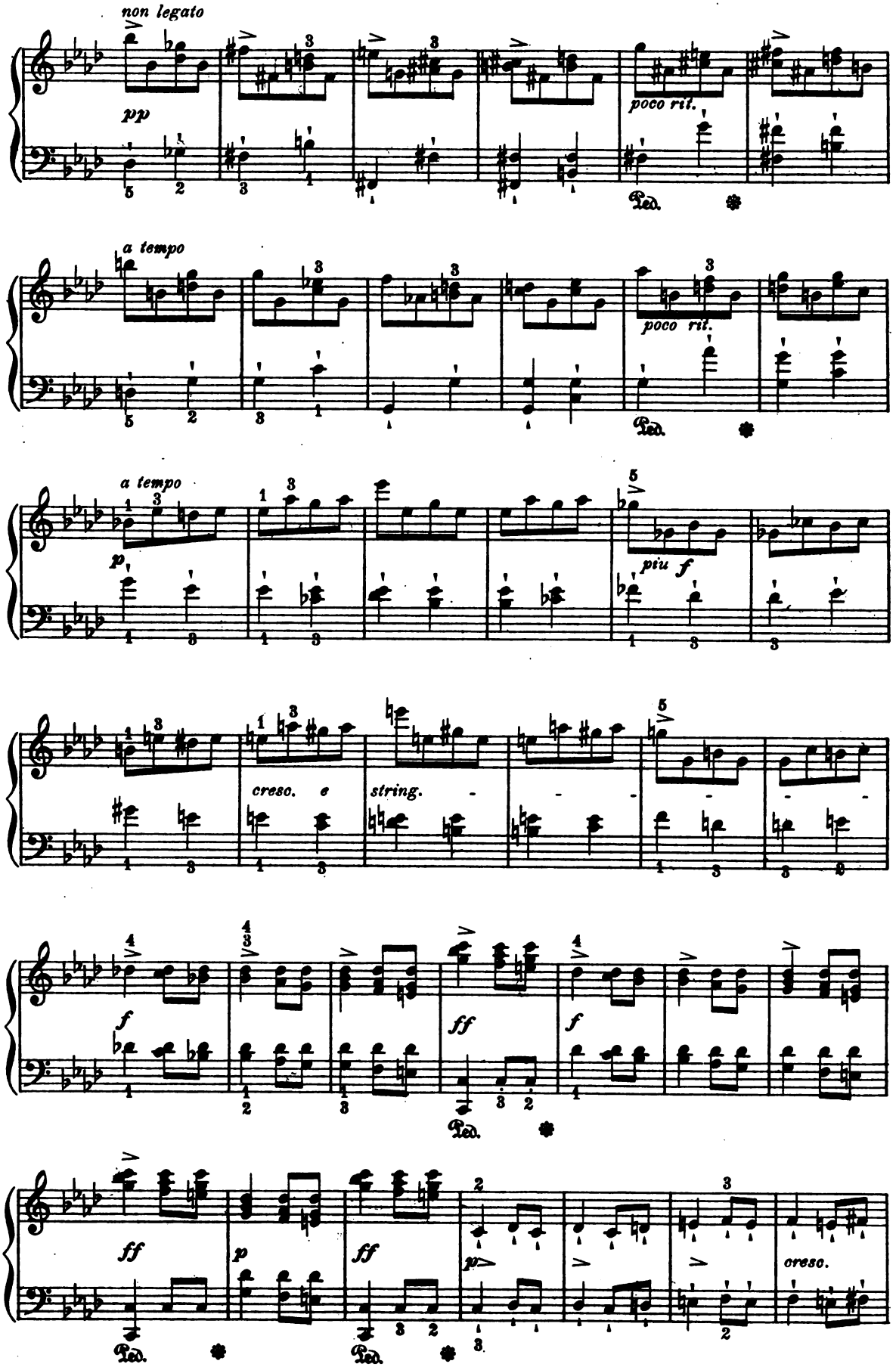

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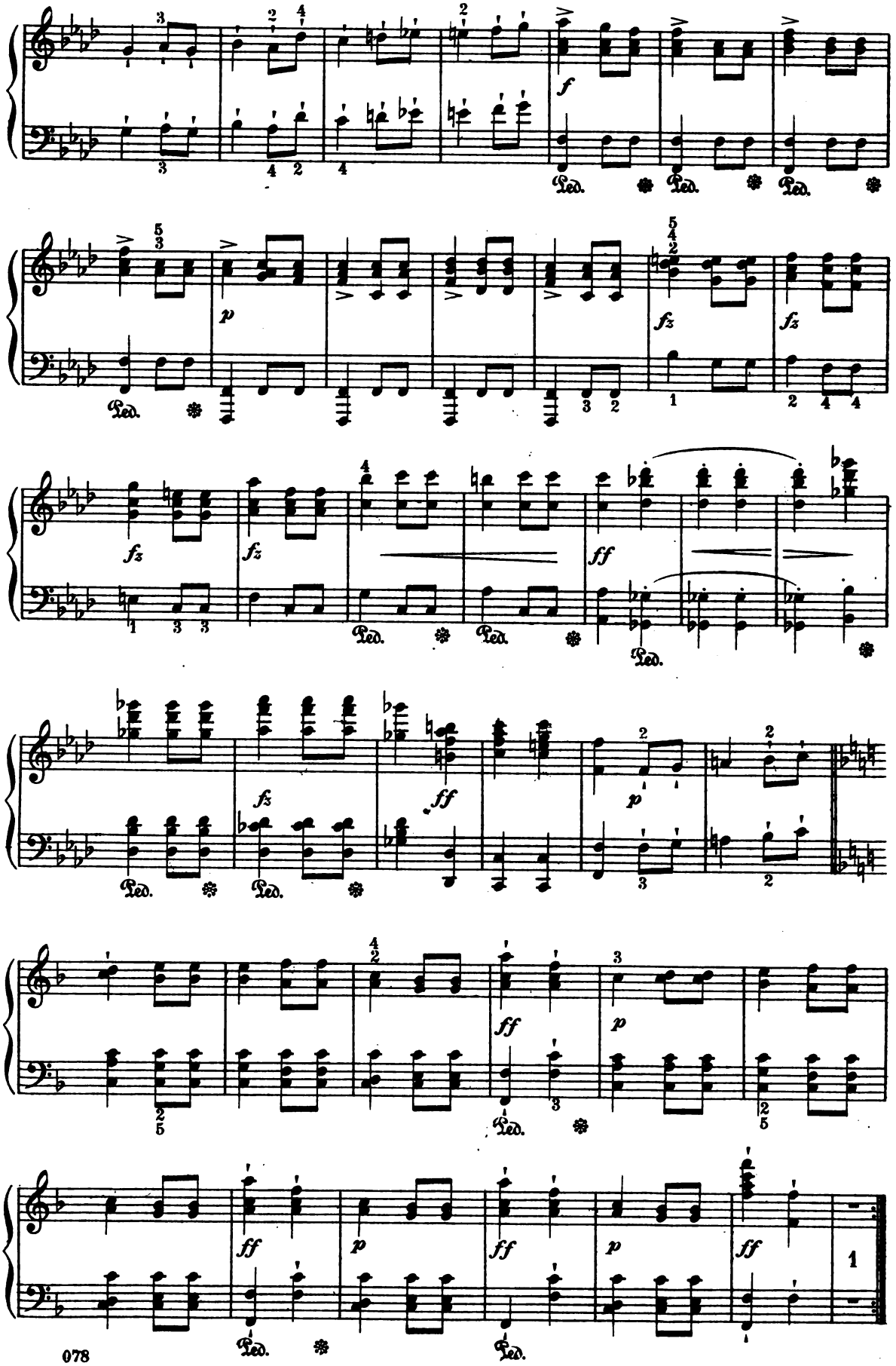

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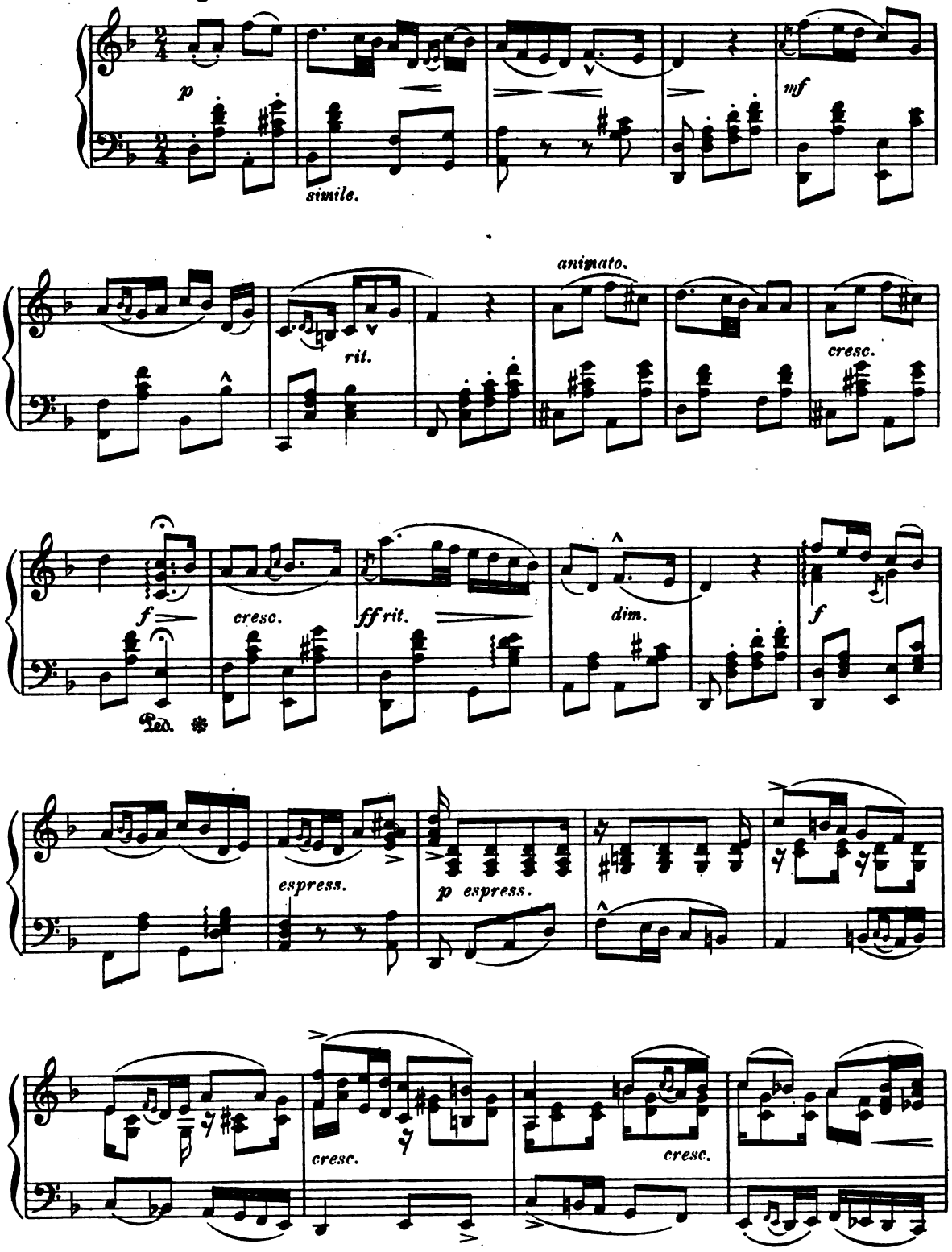
Romance Russe.

FRIEDR. DAMM Op. 55 № 1.

Allegretto.



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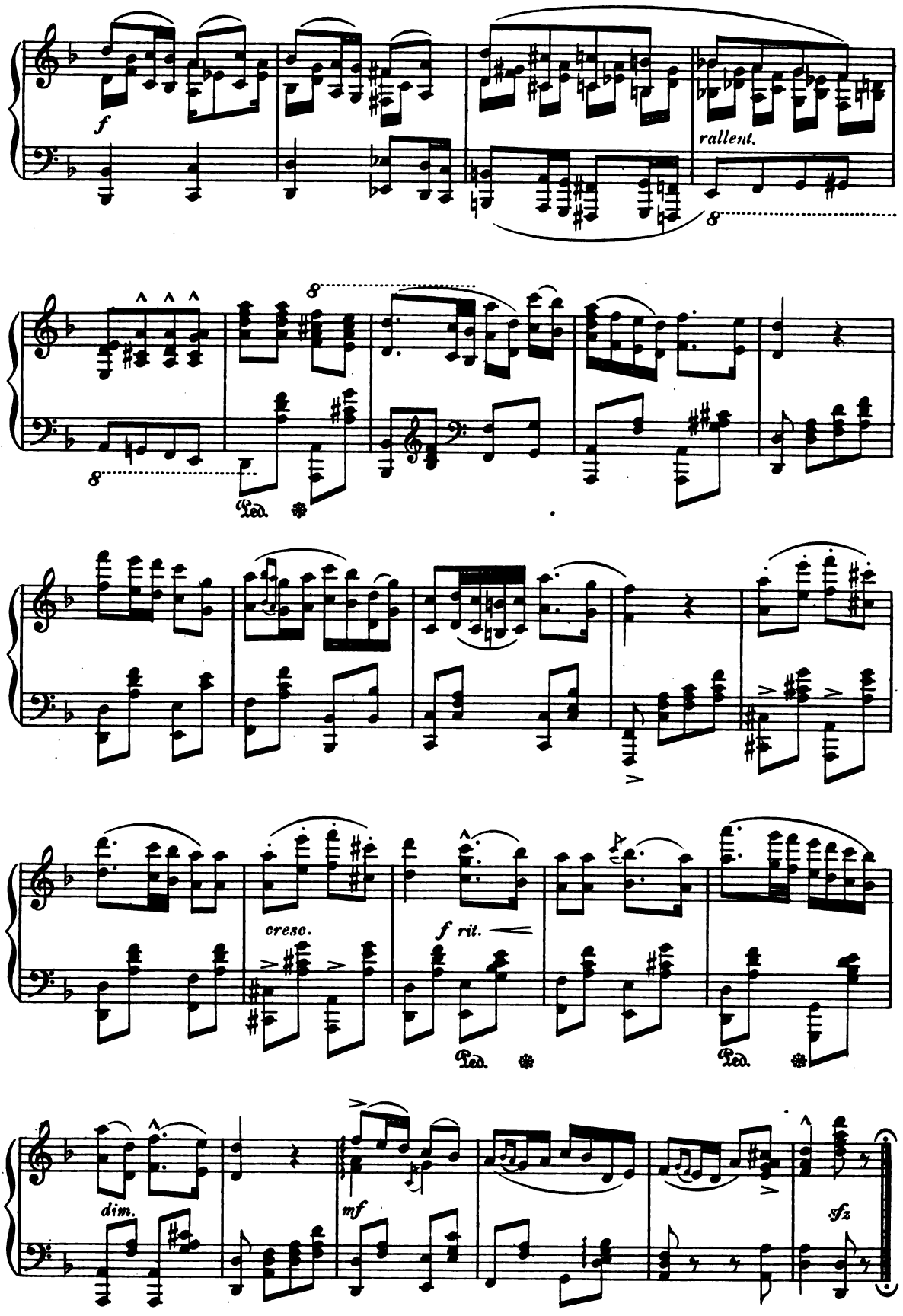

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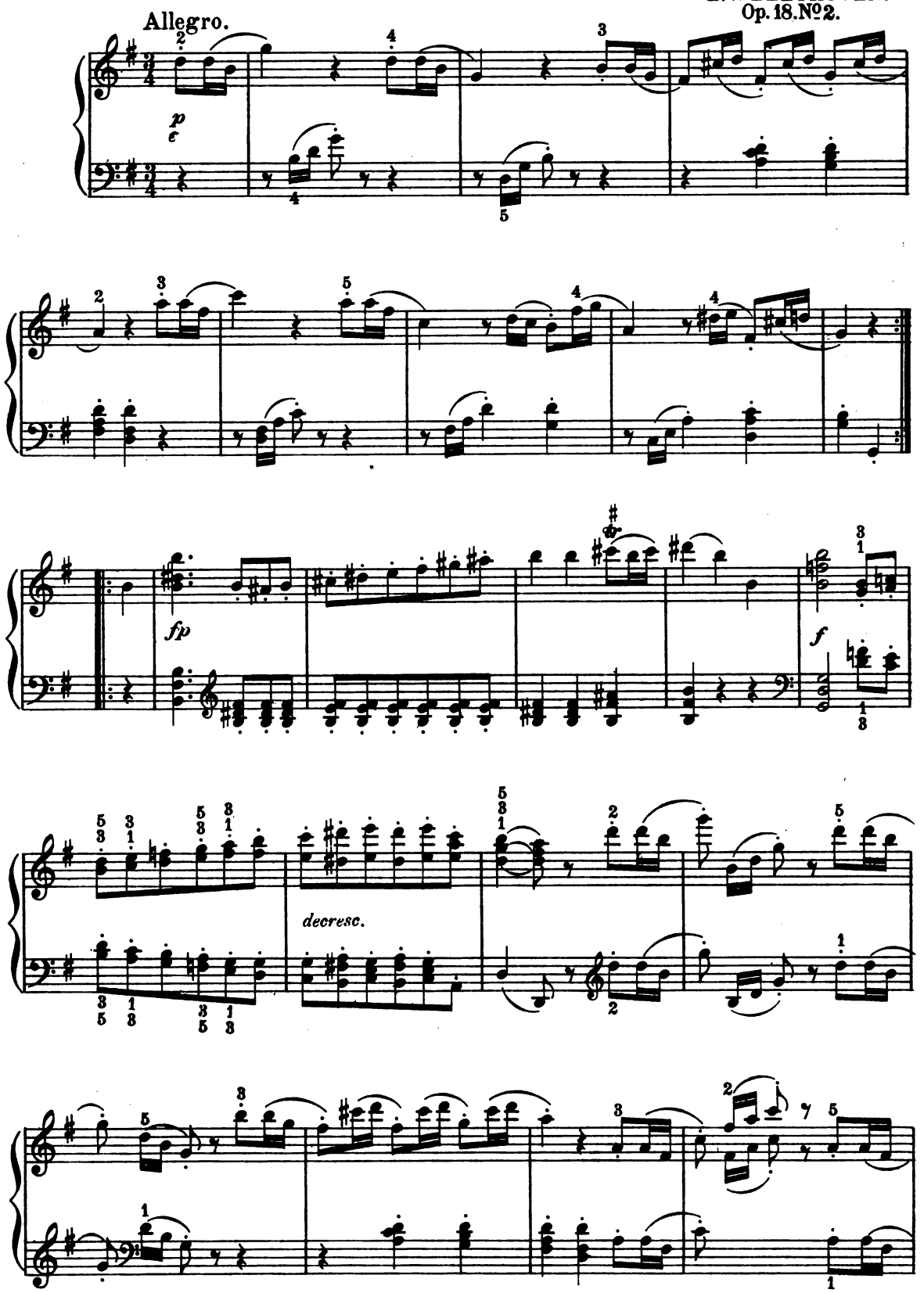
Scherzo

from the String Quartet in G major.

L. v. BEETHOVEN.
Op. 18. No 2.



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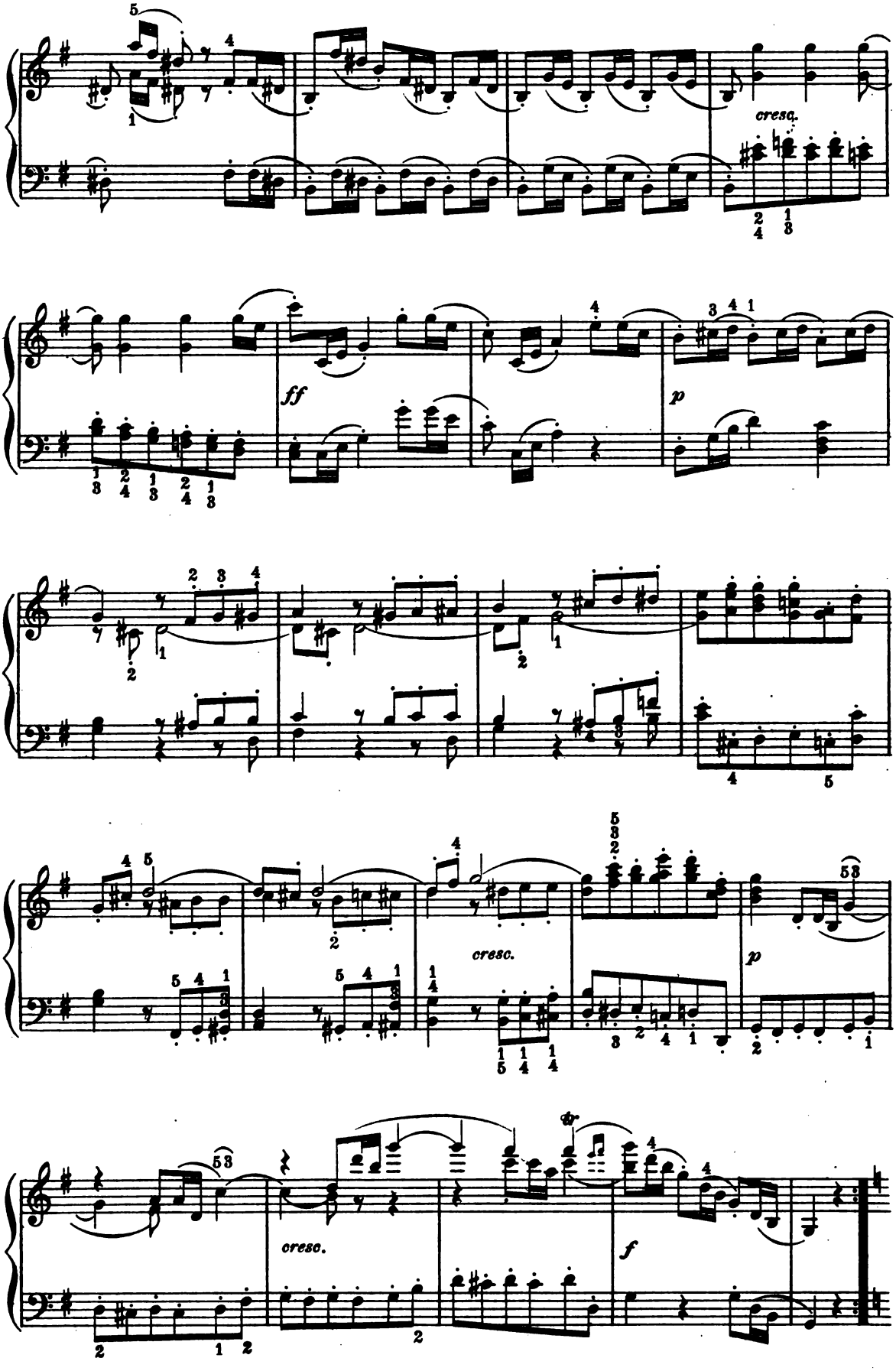

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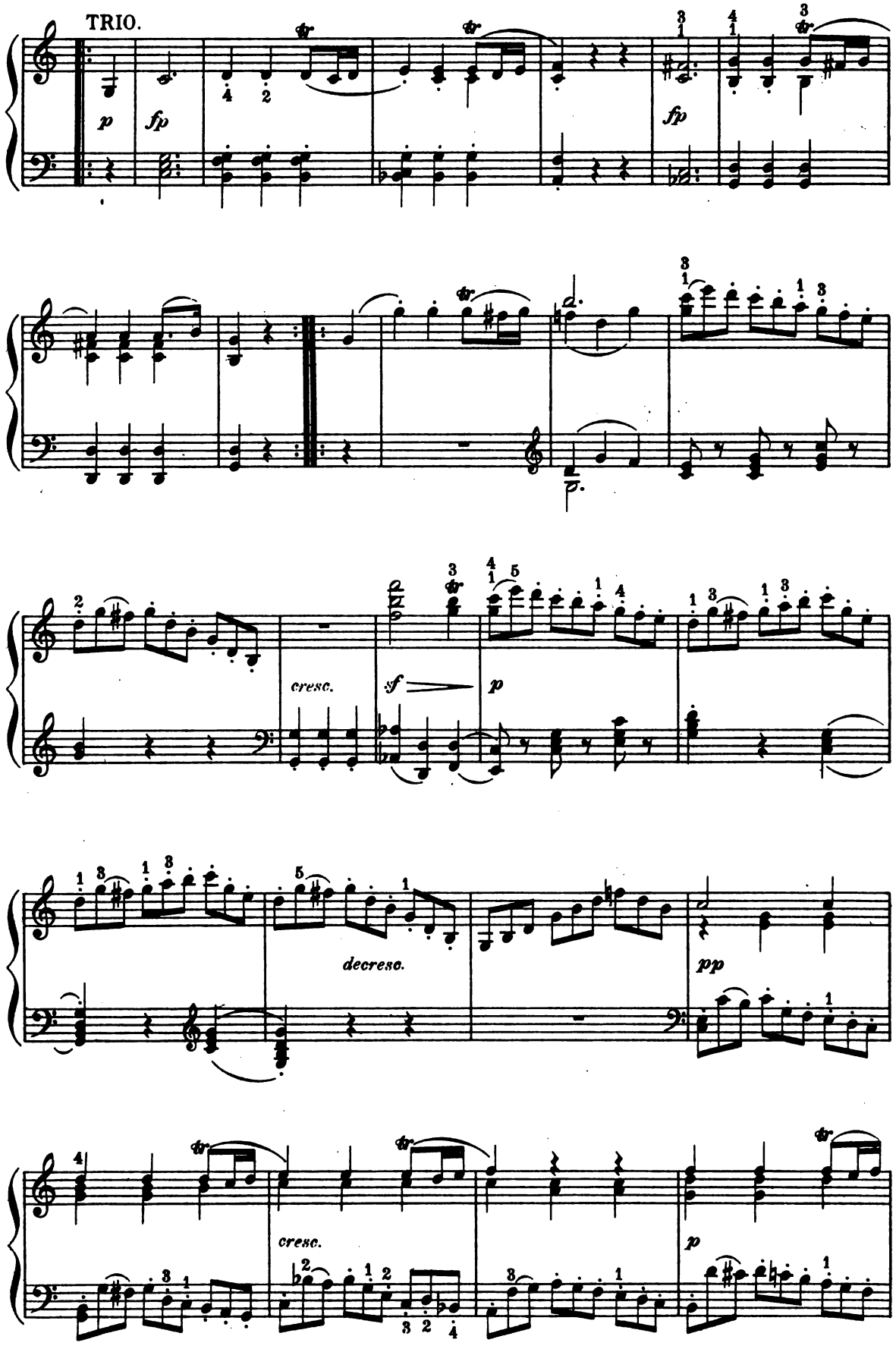

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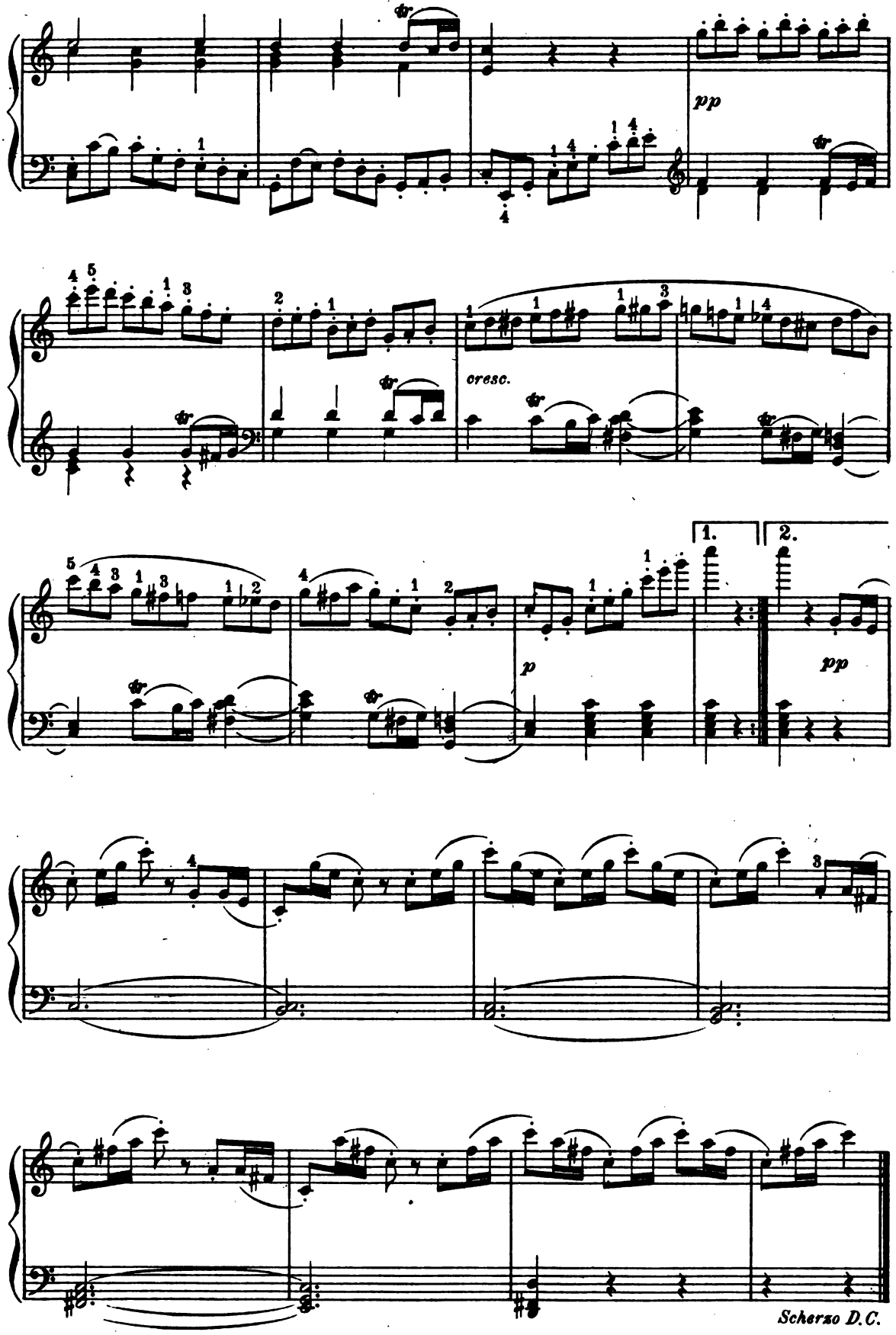

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The Three Unknown.

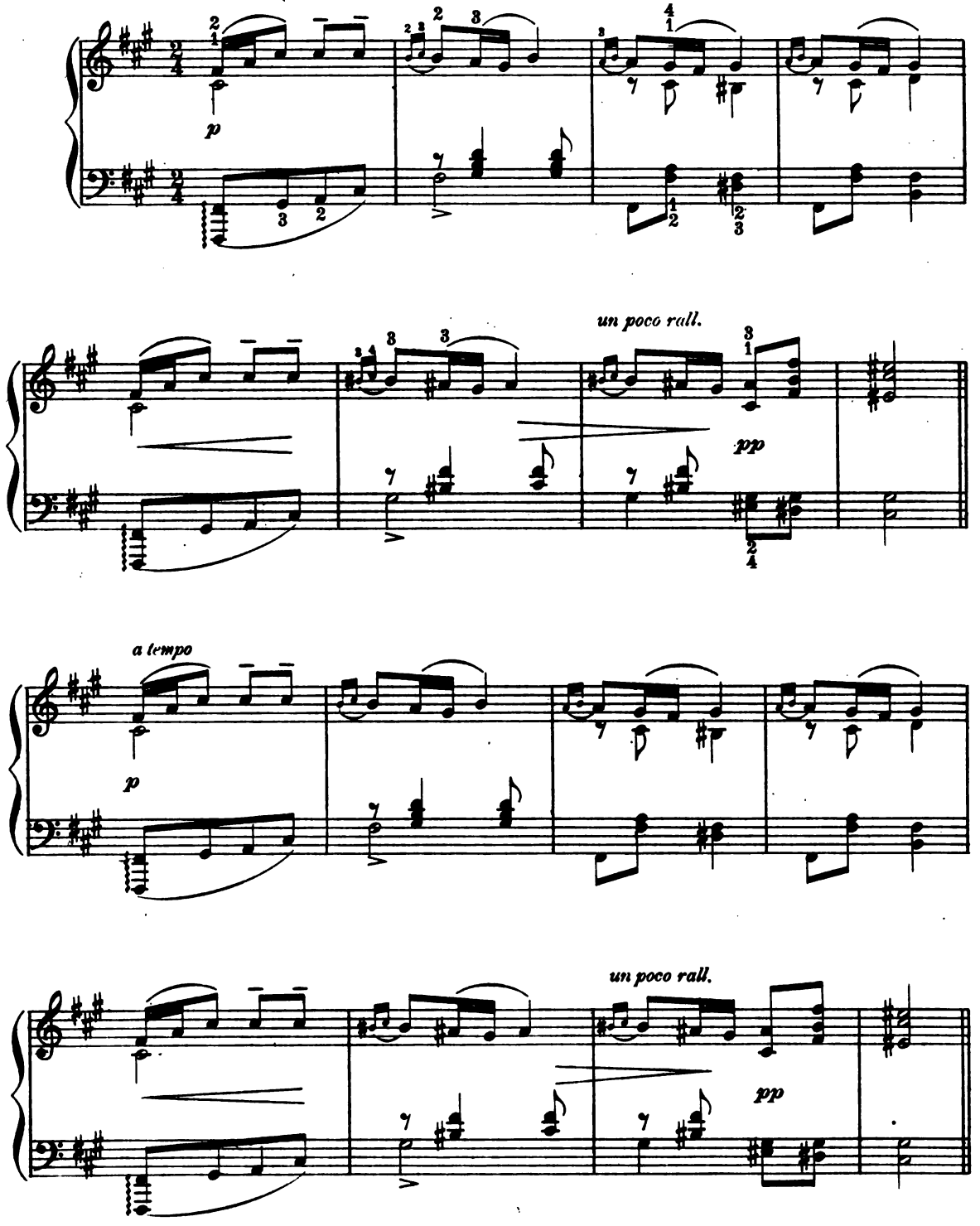
I-THE BLACK DOMINO.

Pensive Black Domino
Whence comes the melancholy
That bows your spirits low?
Sadness is but folly,
Pensive Black Domino.

Domino noir rêveur,
D'où vient la mélancolie
Qui fait soupirer votre cœur ?
Etre triste, c'est folie,
Domino noir rêveur.

B. GODARD, Op. 55. Nº 3.

Andante. (♩ = 69)



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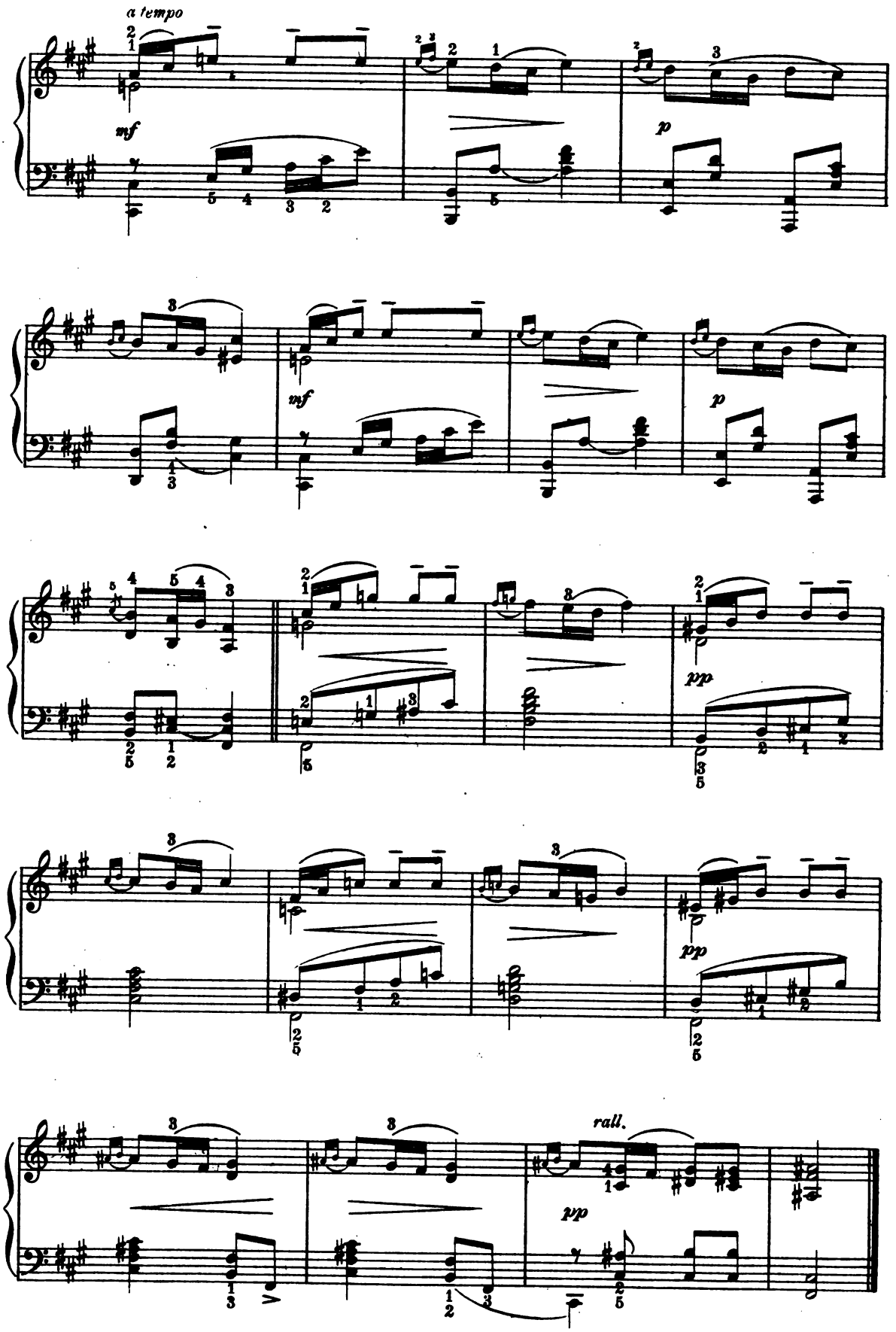

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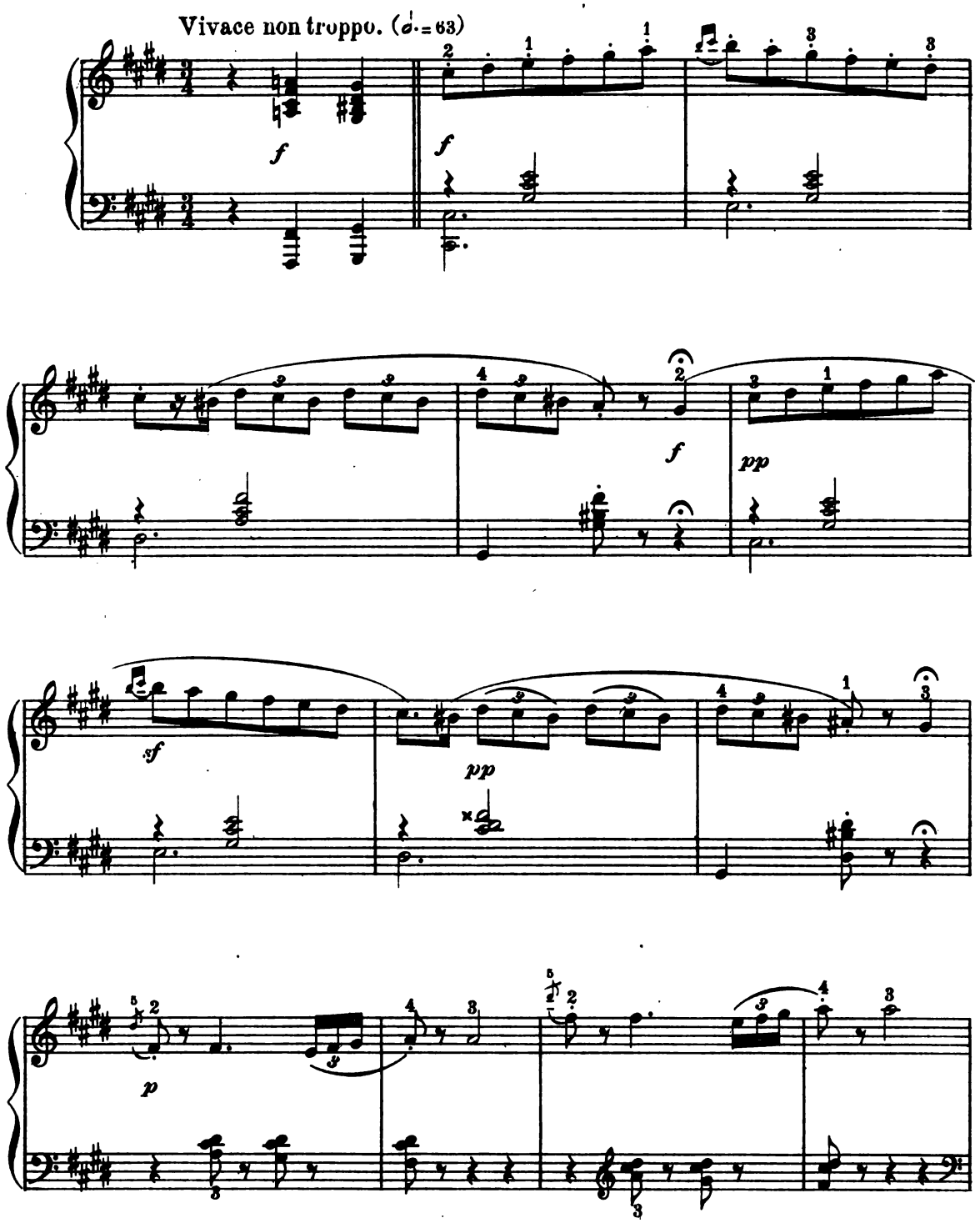
The Three Unknown.

II-THE BLUE DOMINO.

Dainty Blue Domino,
Under your masque you're hiding
A wee little nose! I know
You must be very confiding,
Dainty Blue Domino.

Domino bleu mignon,
J'aperçois sous votre masque
Un petit nez qui m'en dit long . . .
Vous devez être fantasque,
Domino bleu mignon.



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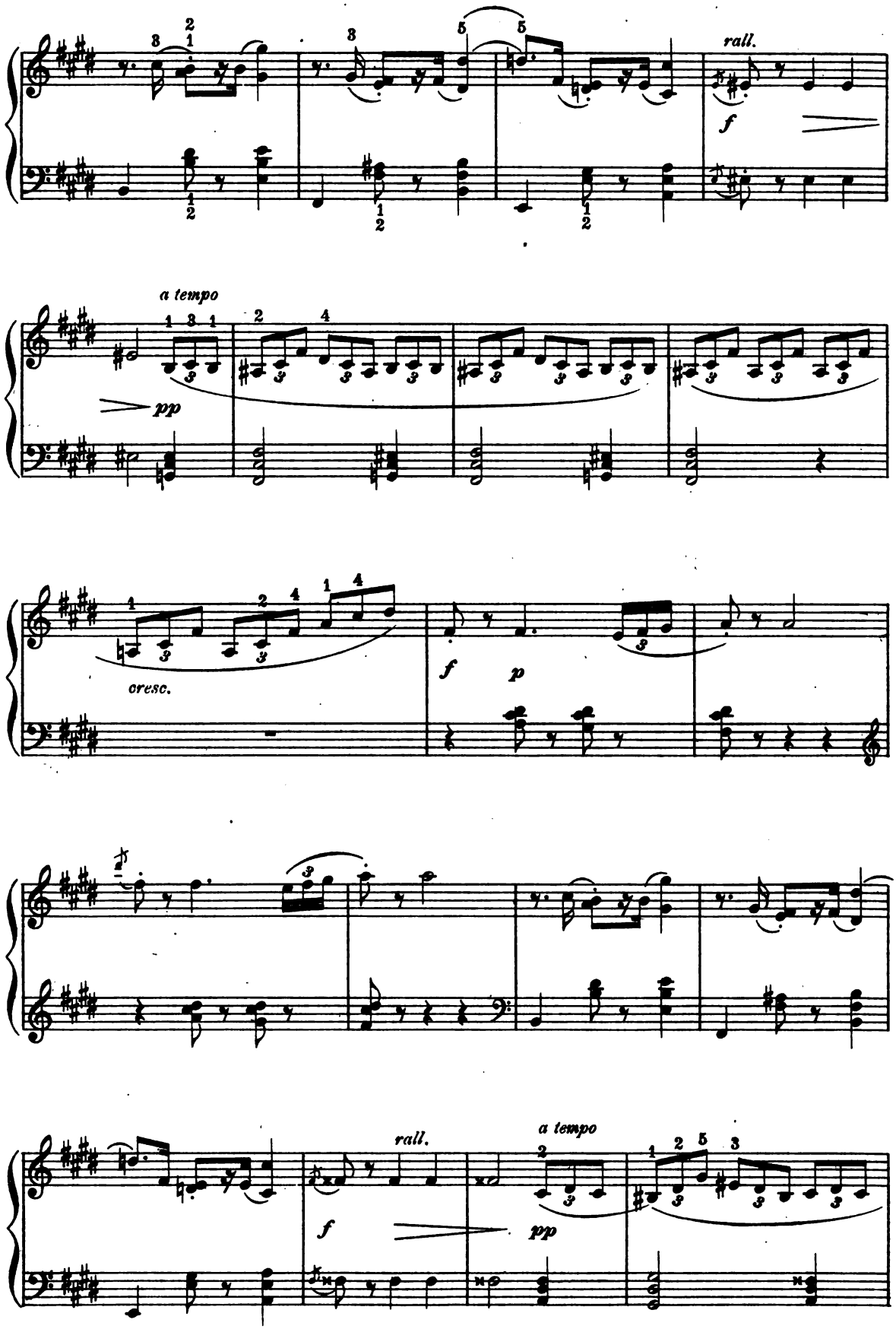

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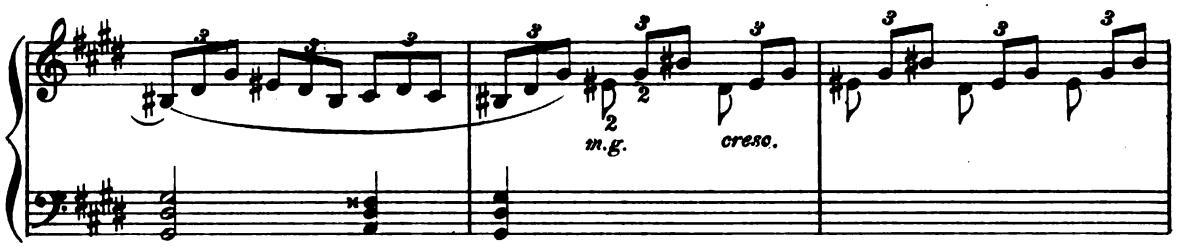
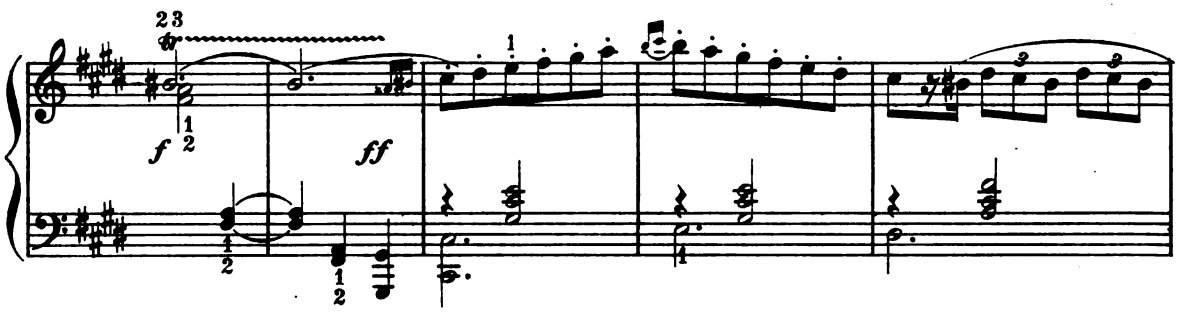
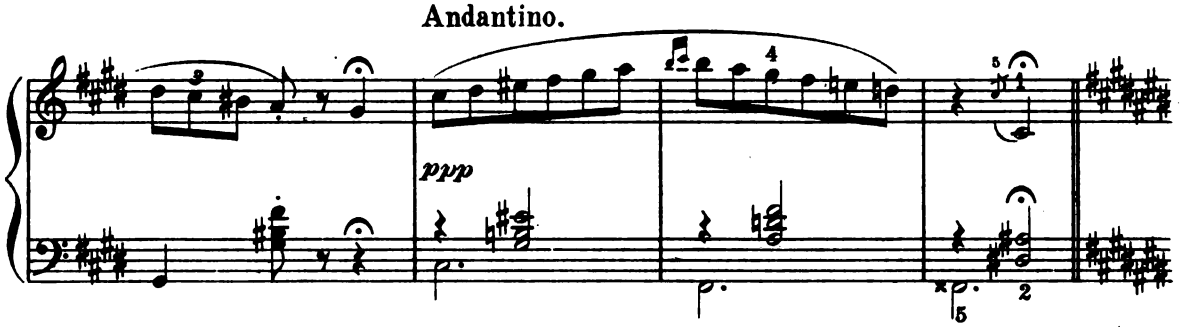
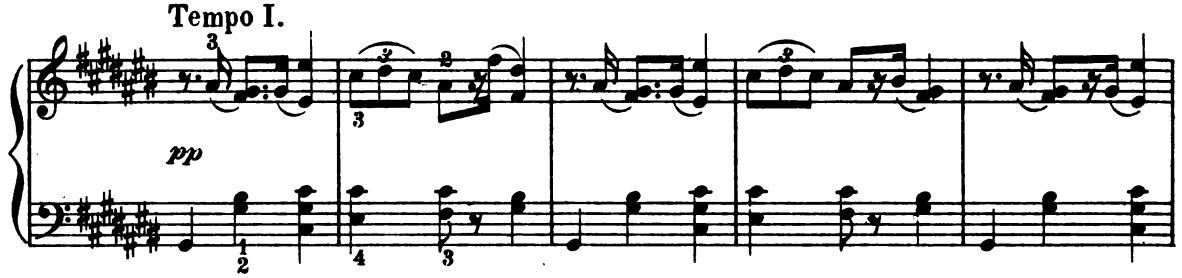


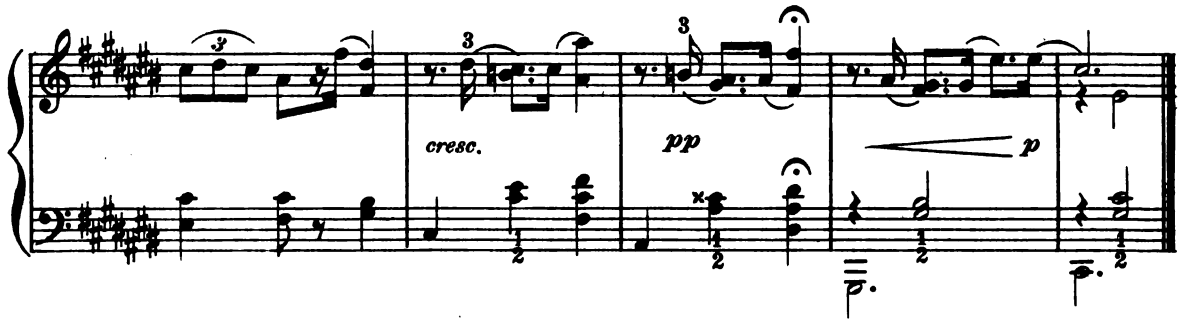


Andantino.



Tempo I.





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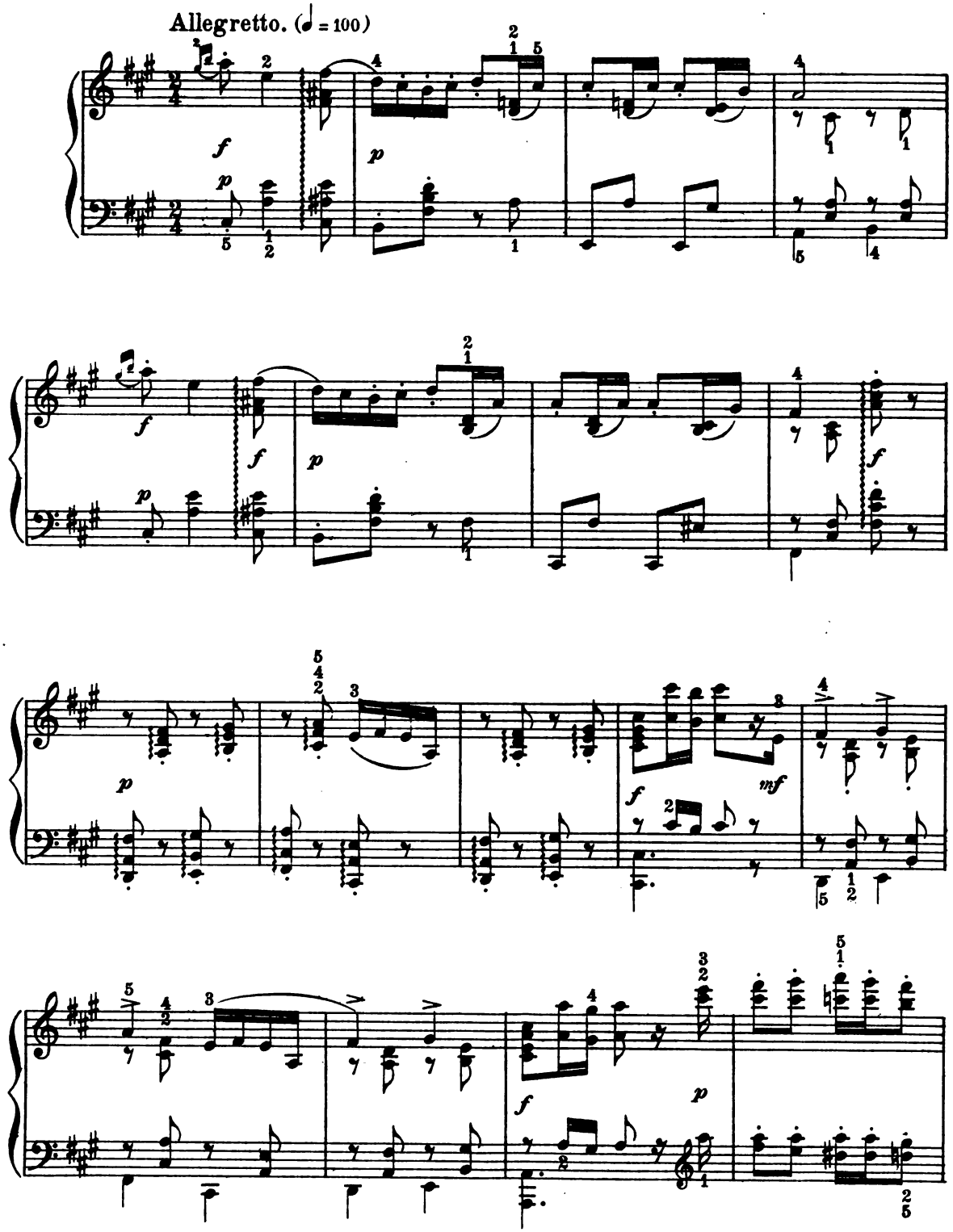
The Three Unknown.

III-THE PINK DOMINO.

Mischievous Pink Domino,
Pray you, at whom are you mocking ?
You say that you really don't know —
And yet 'tis of us you were talking,
Mischievous Pink Domino.

Malin domino rose,
De qui donc vous moquez-vous ?
Vous riez, dites vous, sans cause . . .
Pourtant vous parliez de nous,
Malin domino rose.

Allegretto. (♩ = 100)



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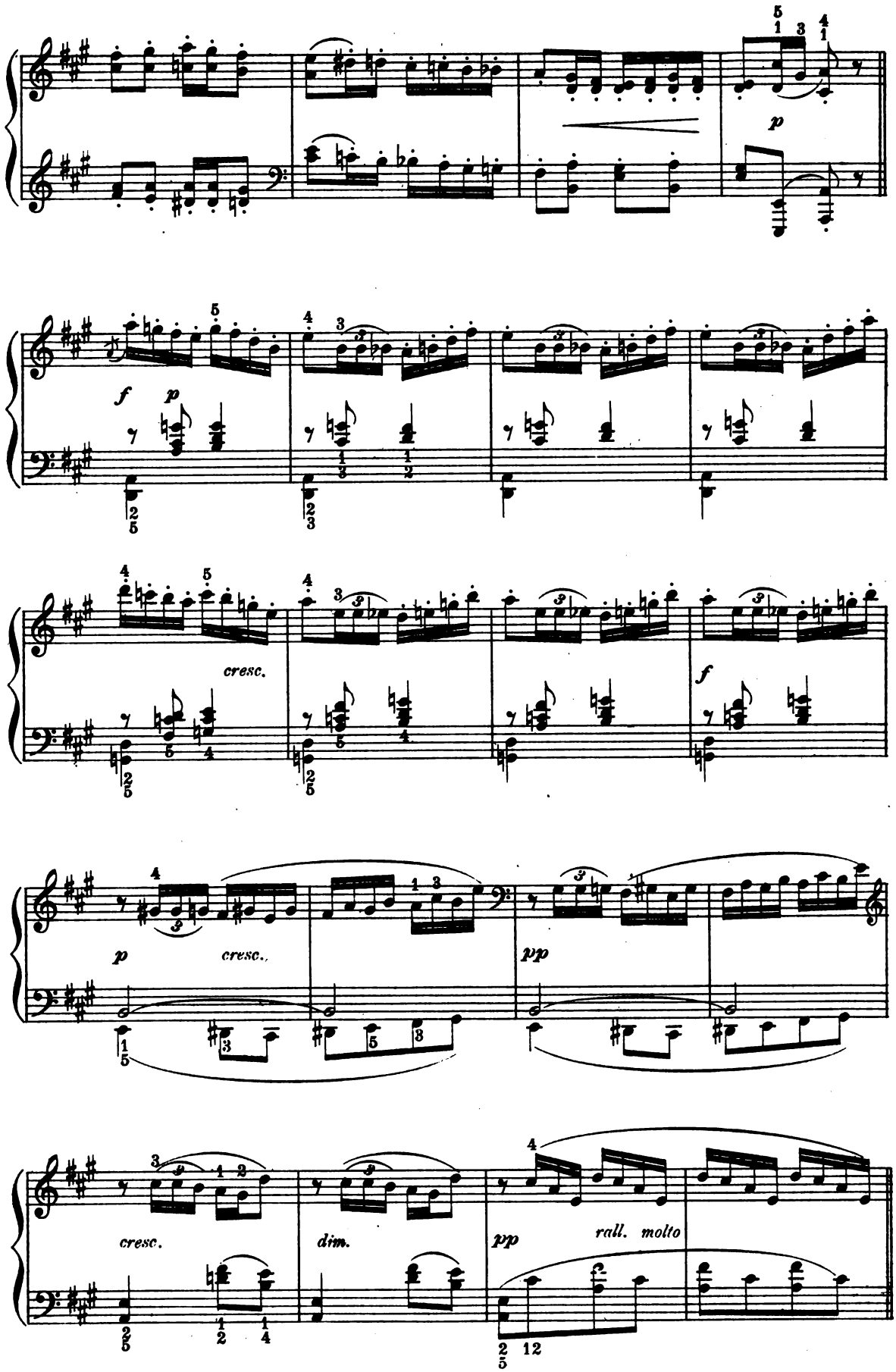

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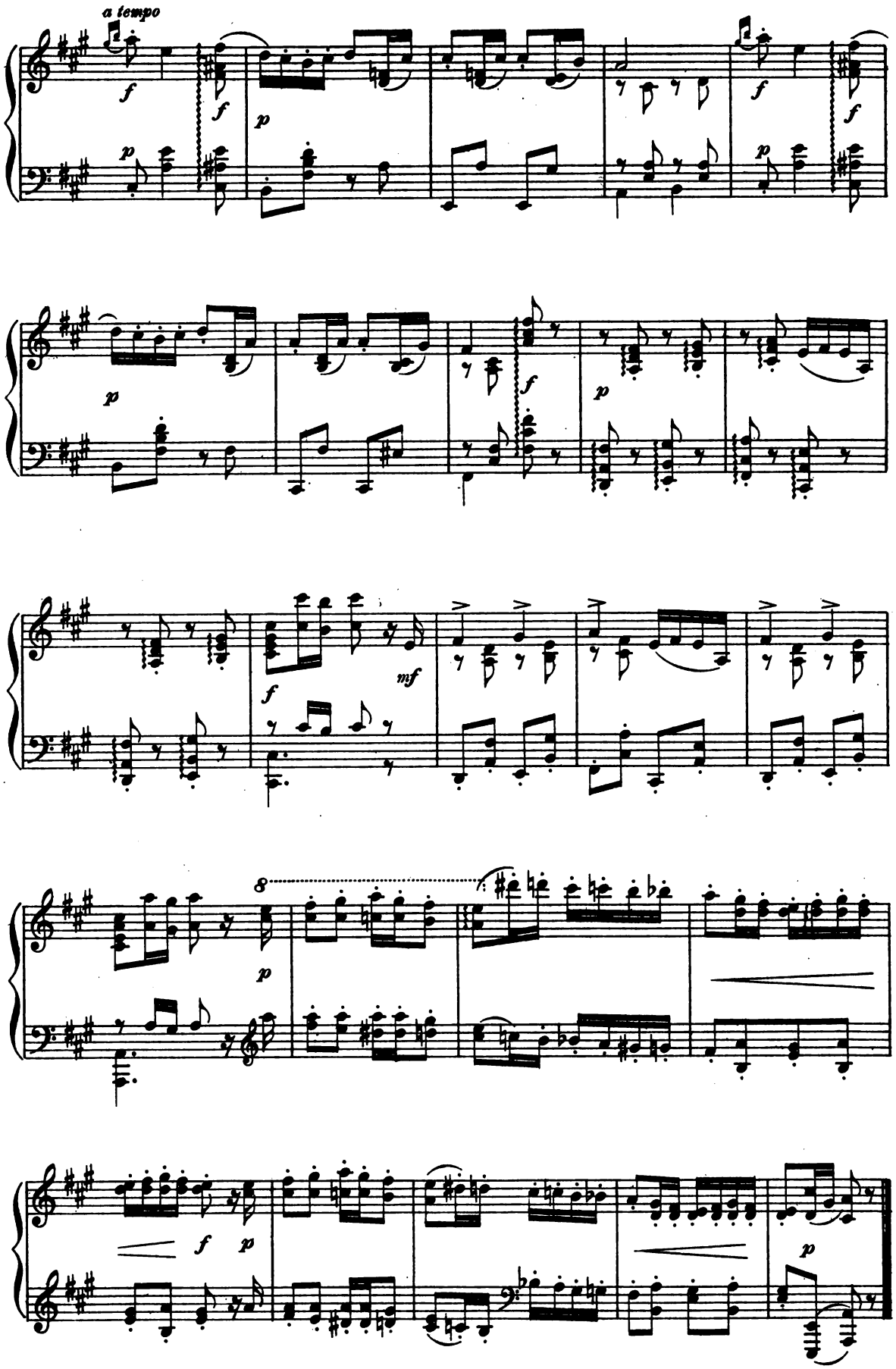

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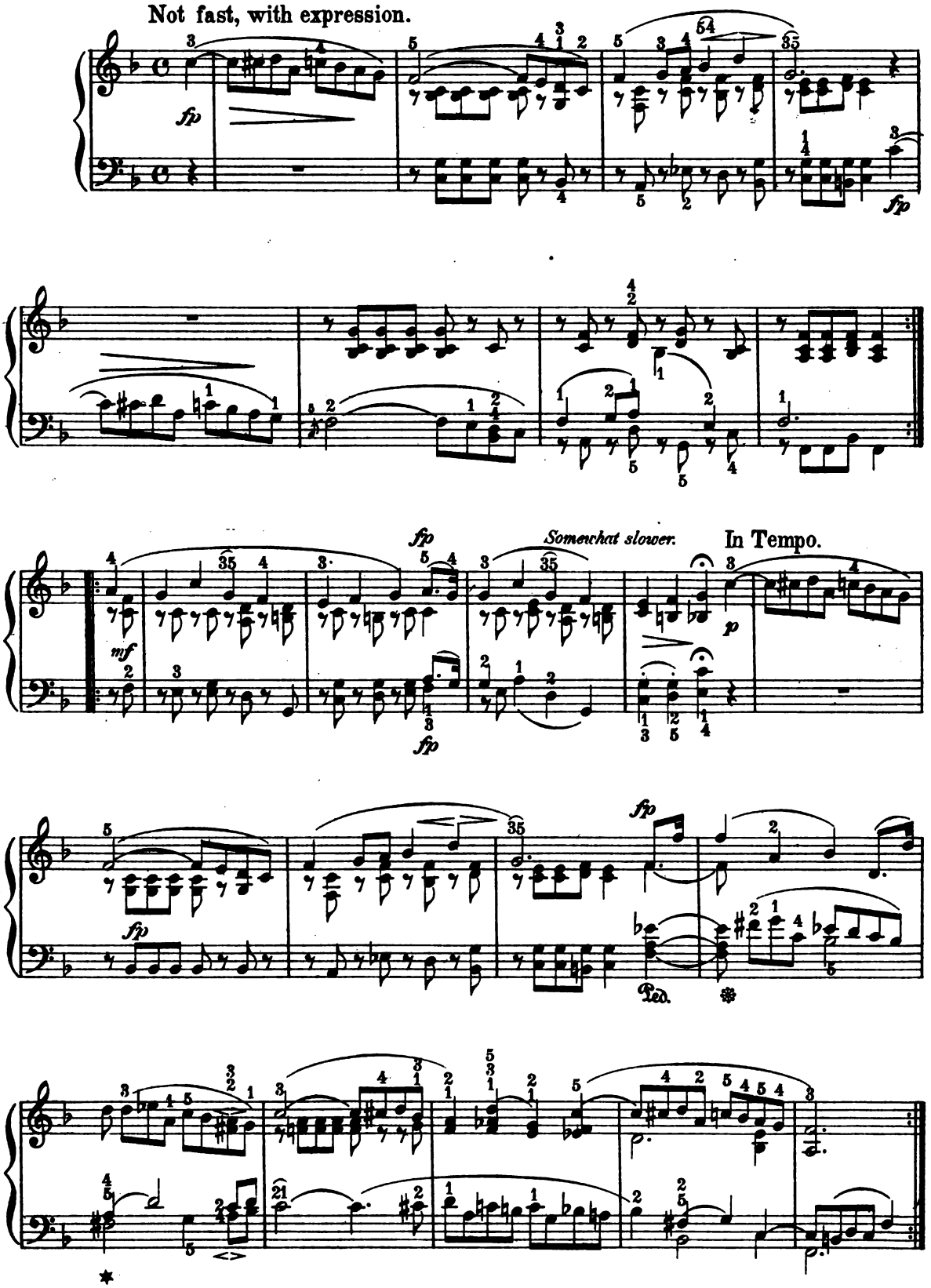
Album-Leaf.

* * *

R. SCHUMANN, Op. 68. № 27.

Not fast, with expression.



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GERRIT SMITH

GERRIT SMITH was born at Hagerstown, Md., Dec. 11, 1859. He received his first musical instruction at Geneva, N. Y., from Mme. Towler, a pupil of Moscheles, and with her he studied at intervals during several years. As a boy he attended school at St. Mark's, Southborough, Mass., where some of his music (written when fourteen) was performed. He afterward went to Hobart College, and after graduating, in 1876, went to Stuttgart to study music and architecture. A year later he returned to America and went to live in New York with the intention of devoting himself to music. For nearly a year he studied organ playing under Samuel P. Warren of Grace Church, and then became organist of St. Paul's in Buffalo. While there he continued the study of the organ, during the summer, with Mr. Eugene Thayer and Mr. W. H. Sherwood. In 1880 he went to Berlin to study under Prof. August Haupt, at the same time taking up theory under Edward Rohde.

On his return to America he became organist at St. Peter's in Albany. In 1885 he became organist and choirmaster in the South Dutch Reformed Church, New York. Since that time his reputation as an organist has steadily increased, and he has also become very favorably known as a composer. From time to time Mr. Smith has been abroad playing the organ at many of the large cities in England and on the continent. He is now professor of music at Union Theological Seminary, and professor of theory at Master School, Brooklyn, N. Y.

His compositions include over seventy-five songs, numerous piano pieces, several church anthems, ten Easter carols, two books of Christmas carols, several *Te Deums*, a sacred cantata *King David*, part songs, male and female choruses. His most individual work is his set of songs for children, and they are mainly grouped into Op. 12, called *Twenty-five Song Vignettes*. Other works are *Aquarelles*, eight songs and eight piano sketches, and *Thistledown*.

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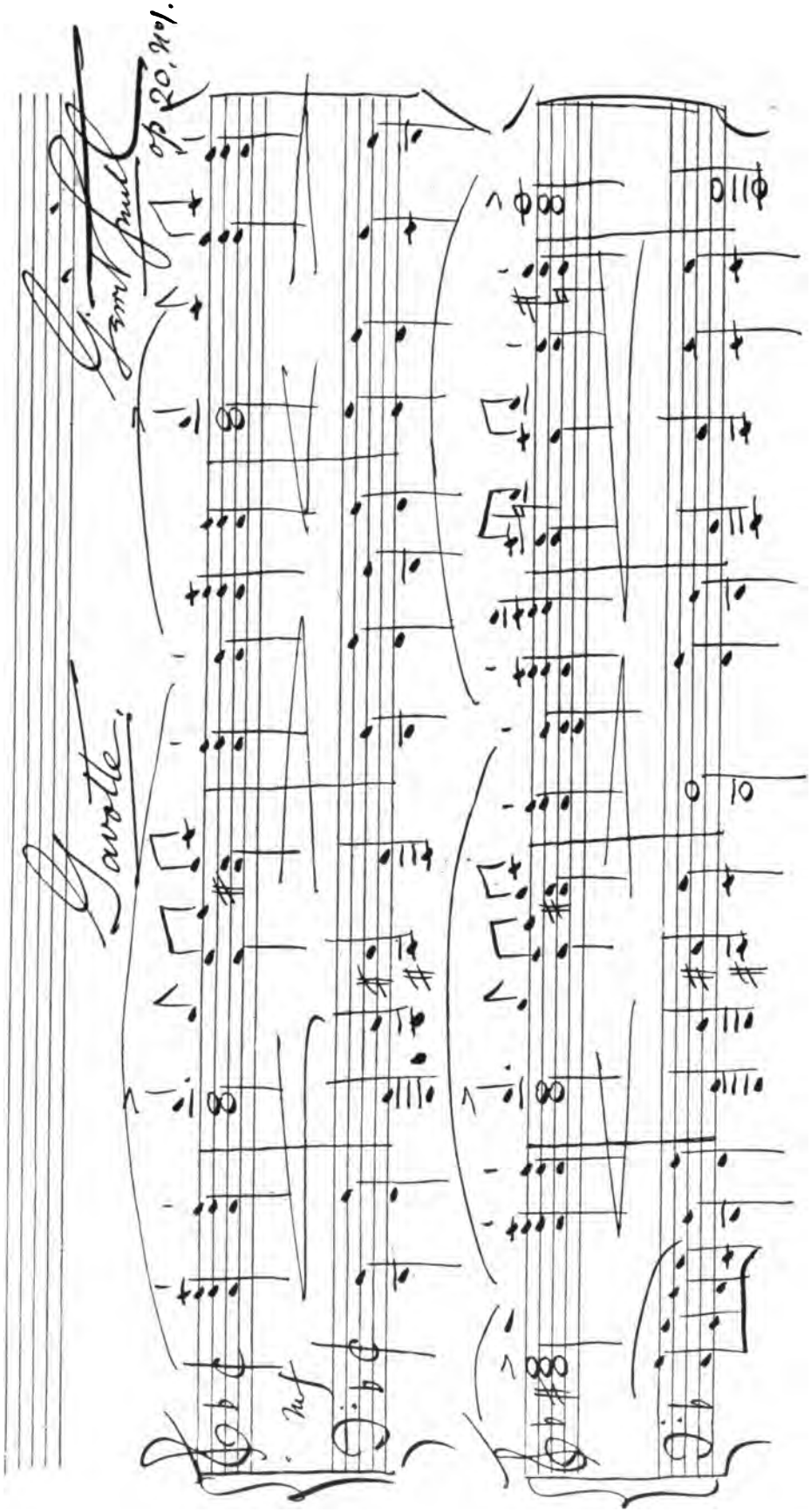

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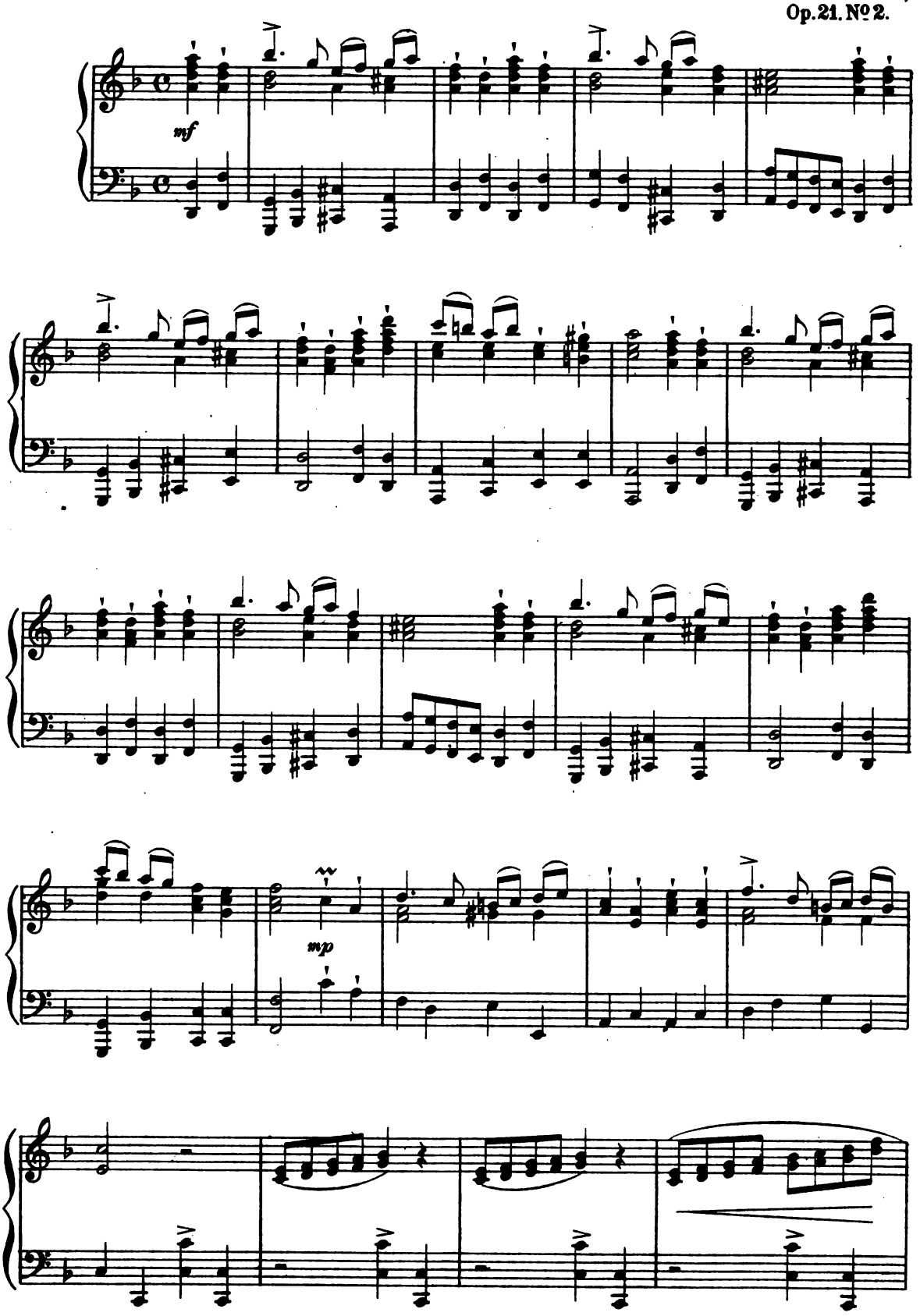
To Eunice Terry.

Gavotte.

GERRIT SMITH,
Op. 21. No 2.



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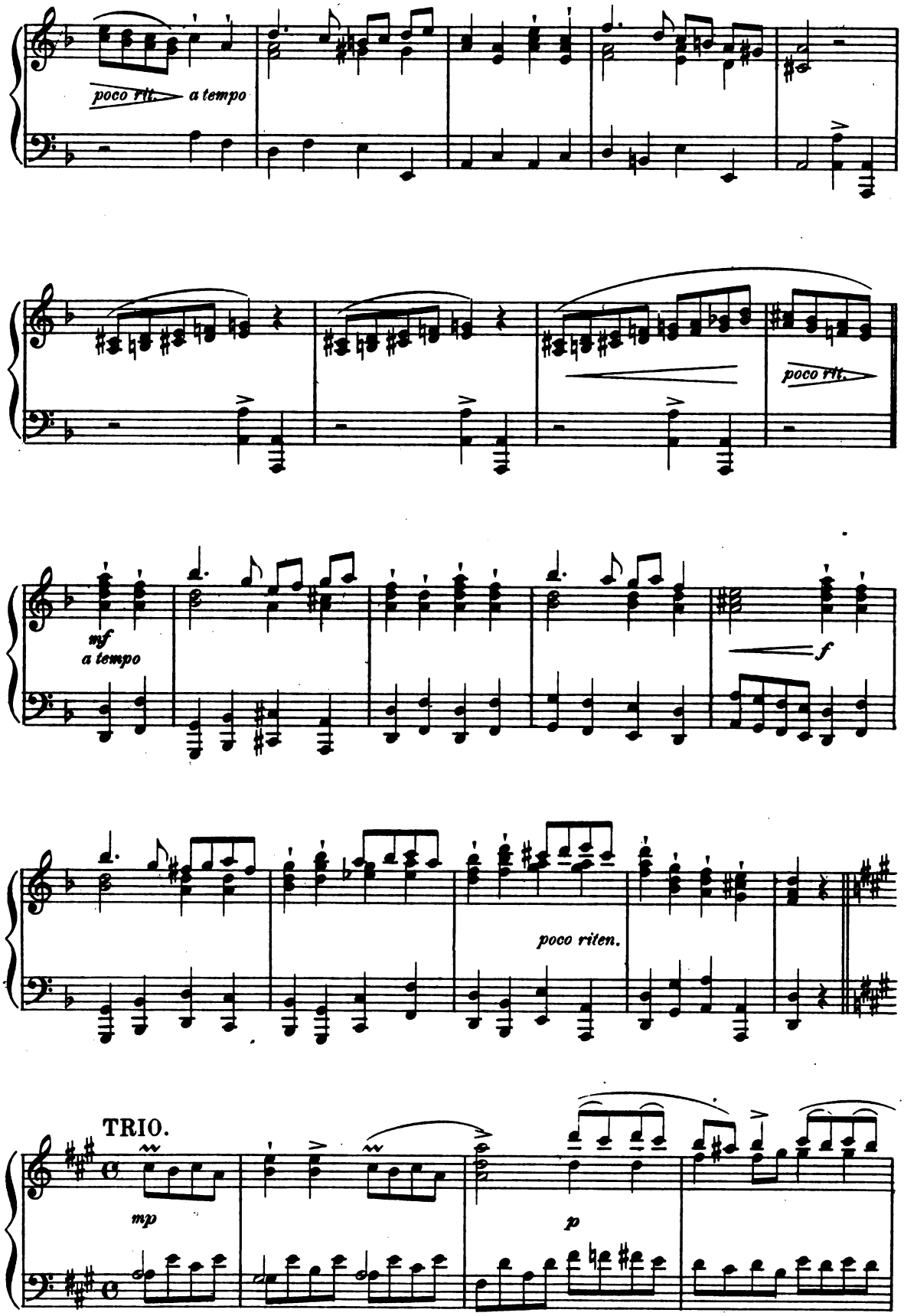

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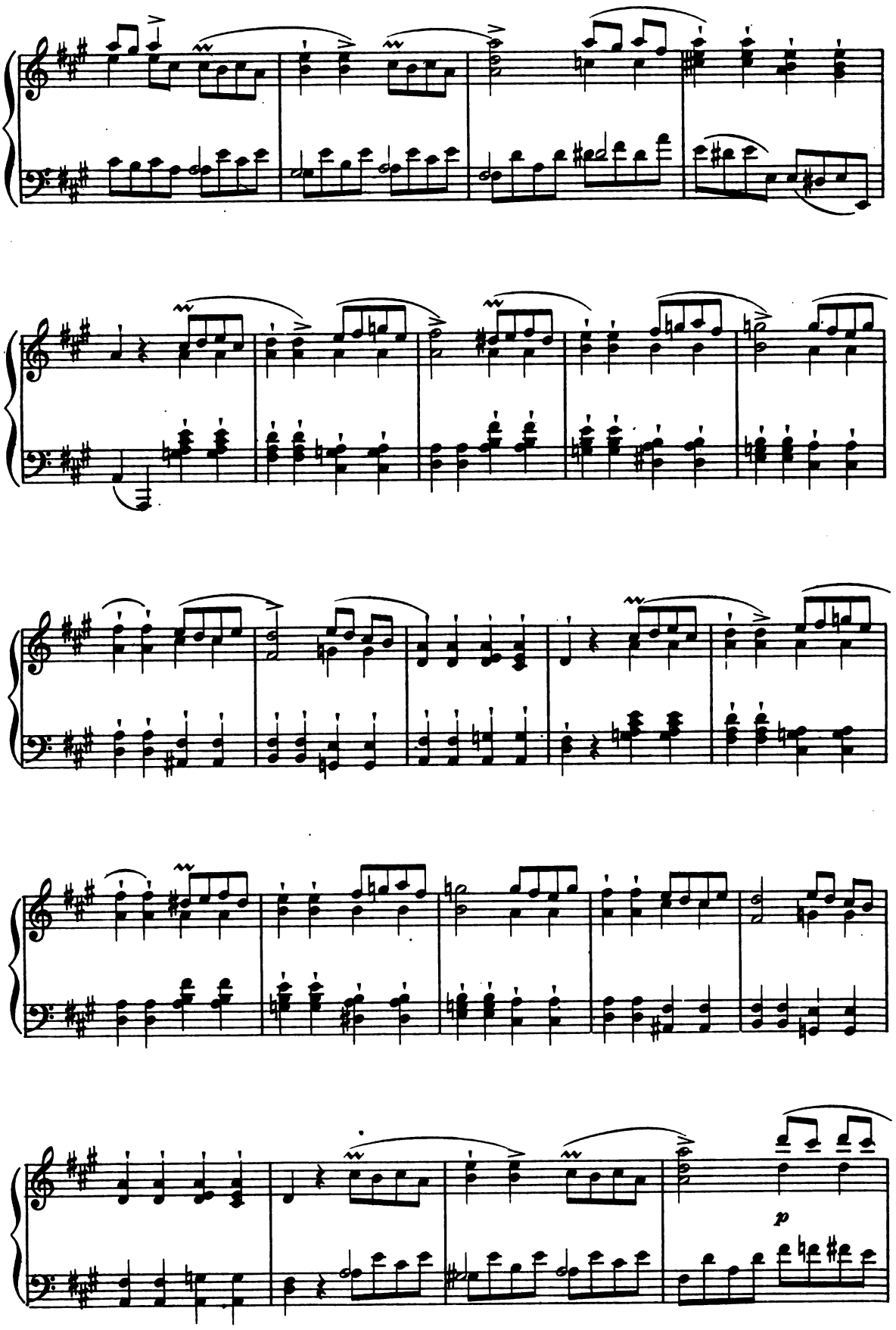

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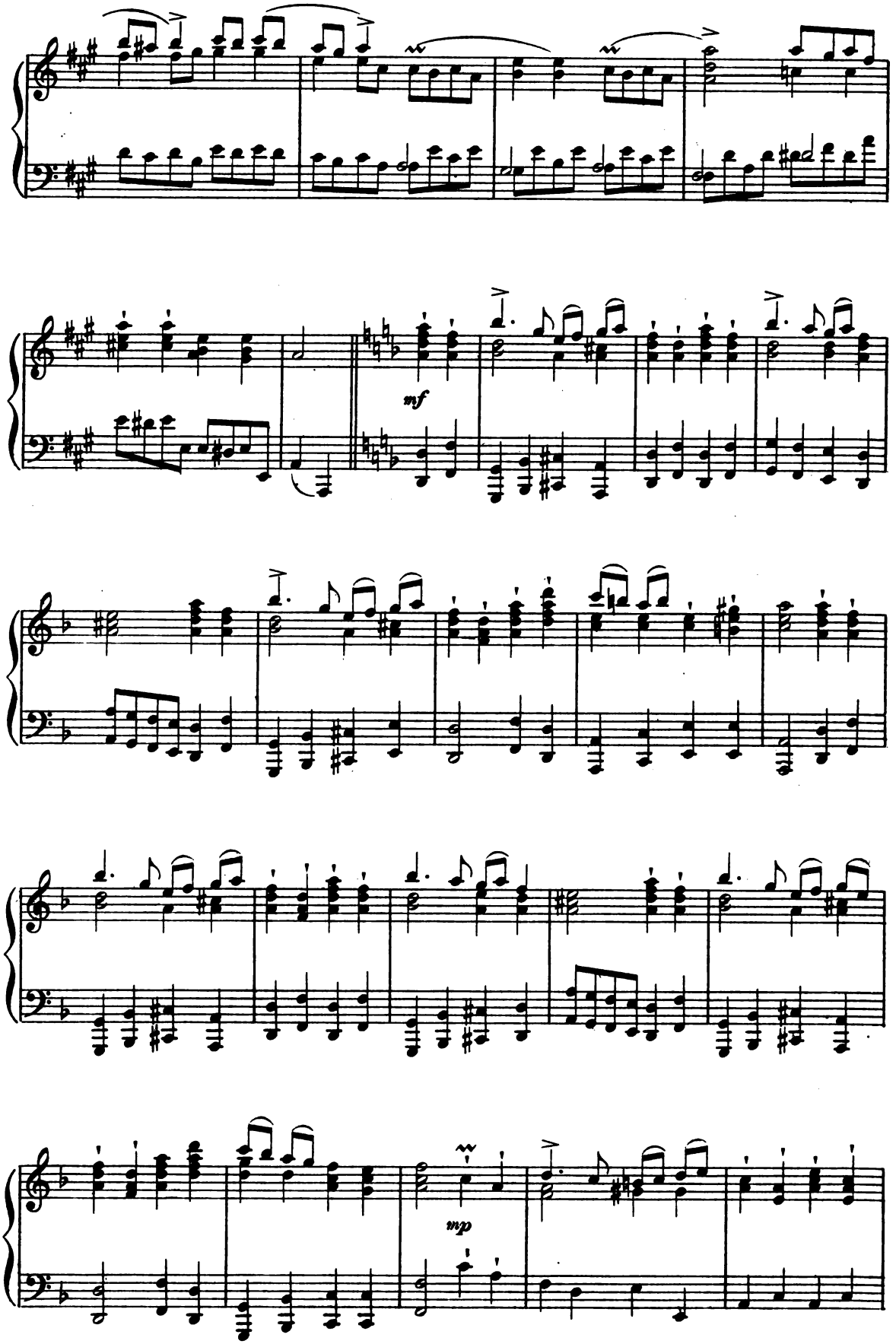

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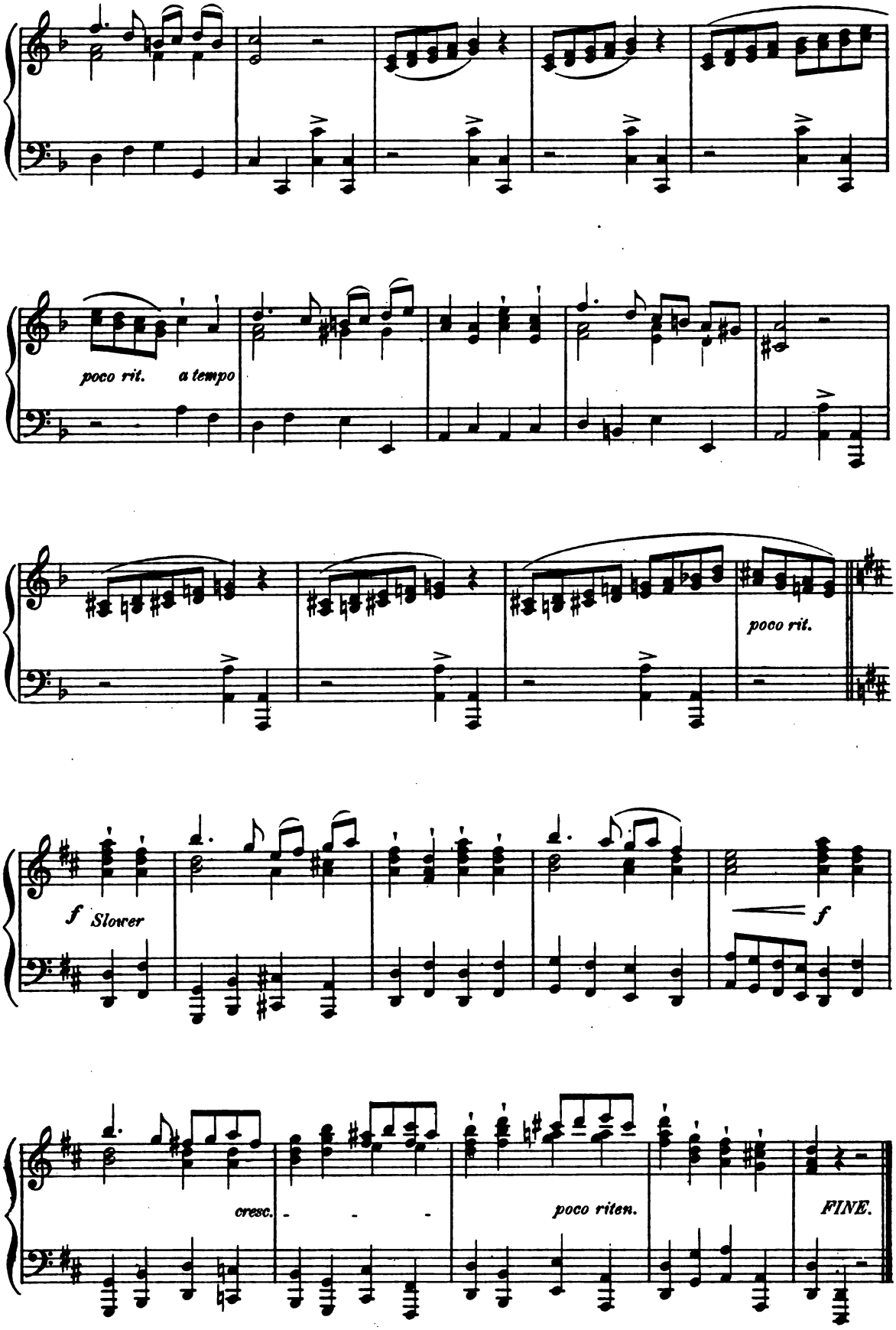

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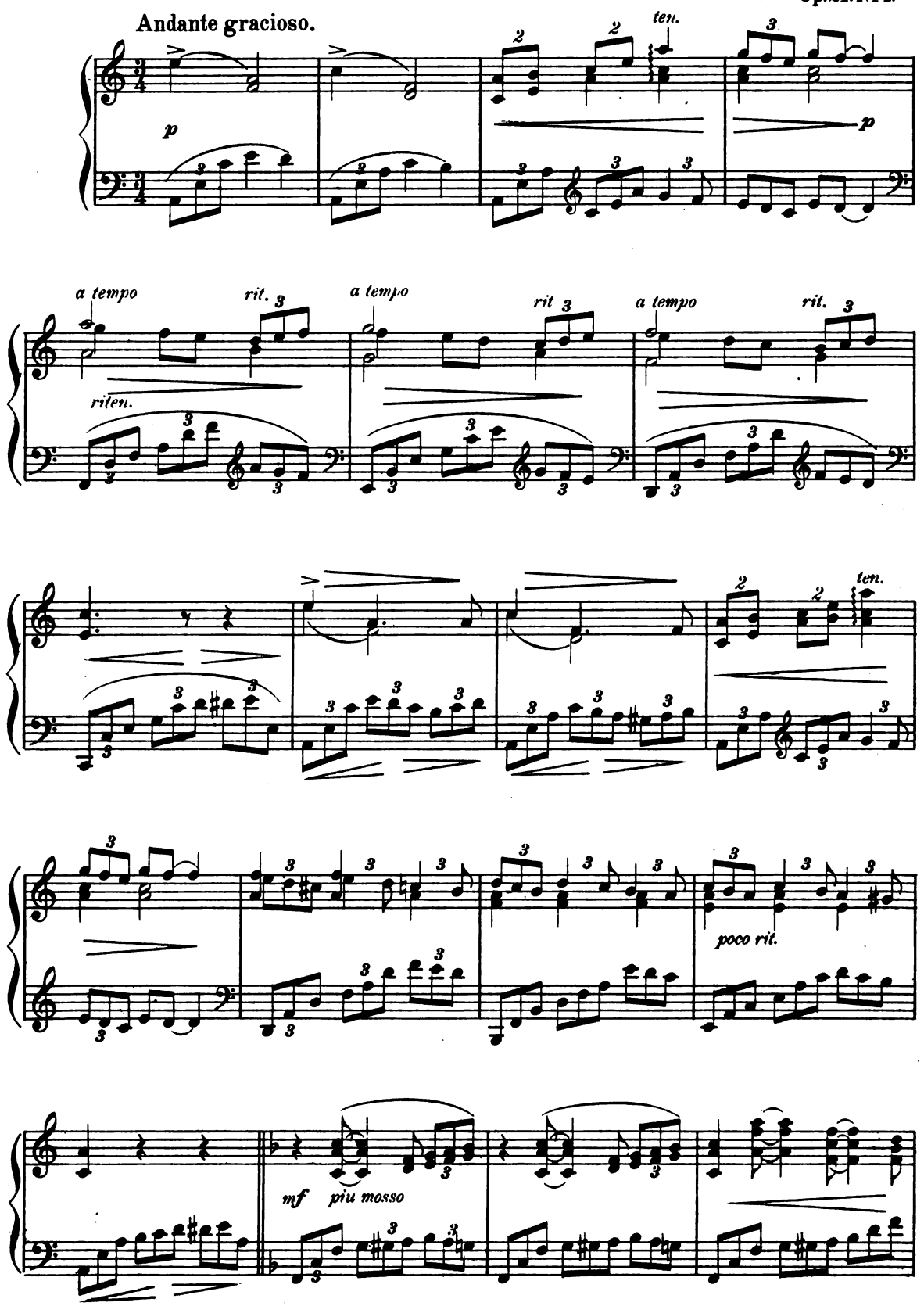
Romance.

GERRIT SMITH,
Op. 21. No. 1.



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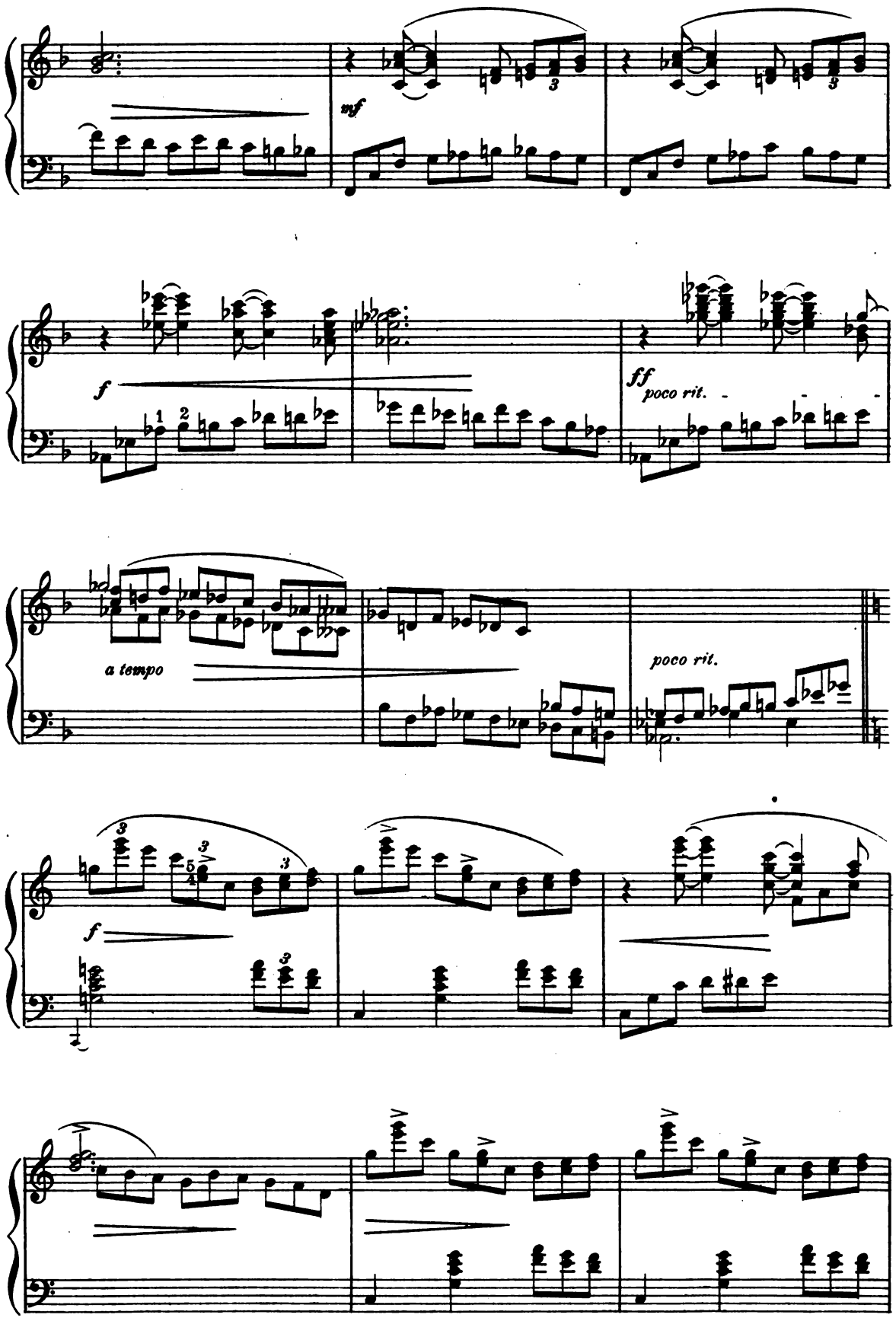

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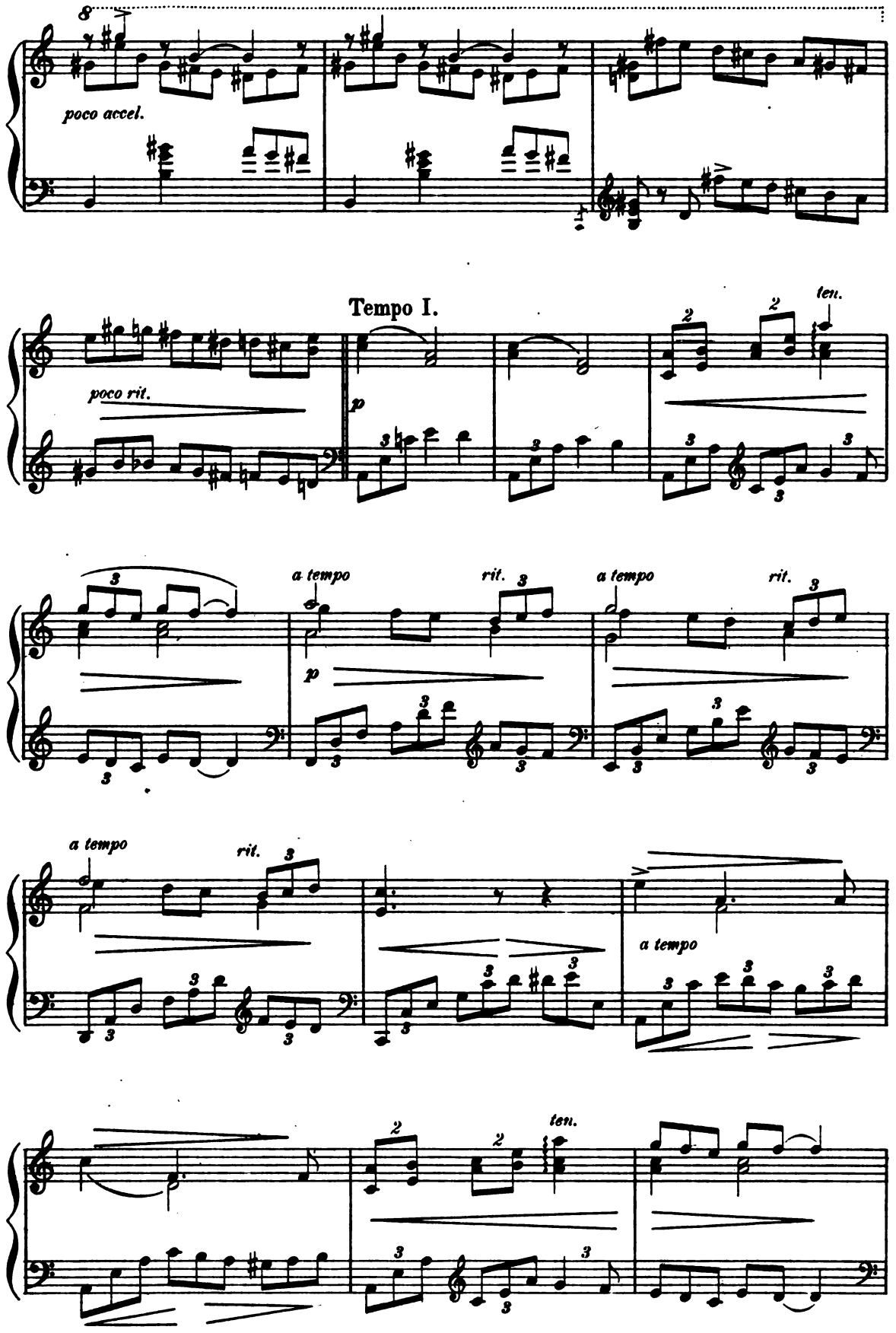

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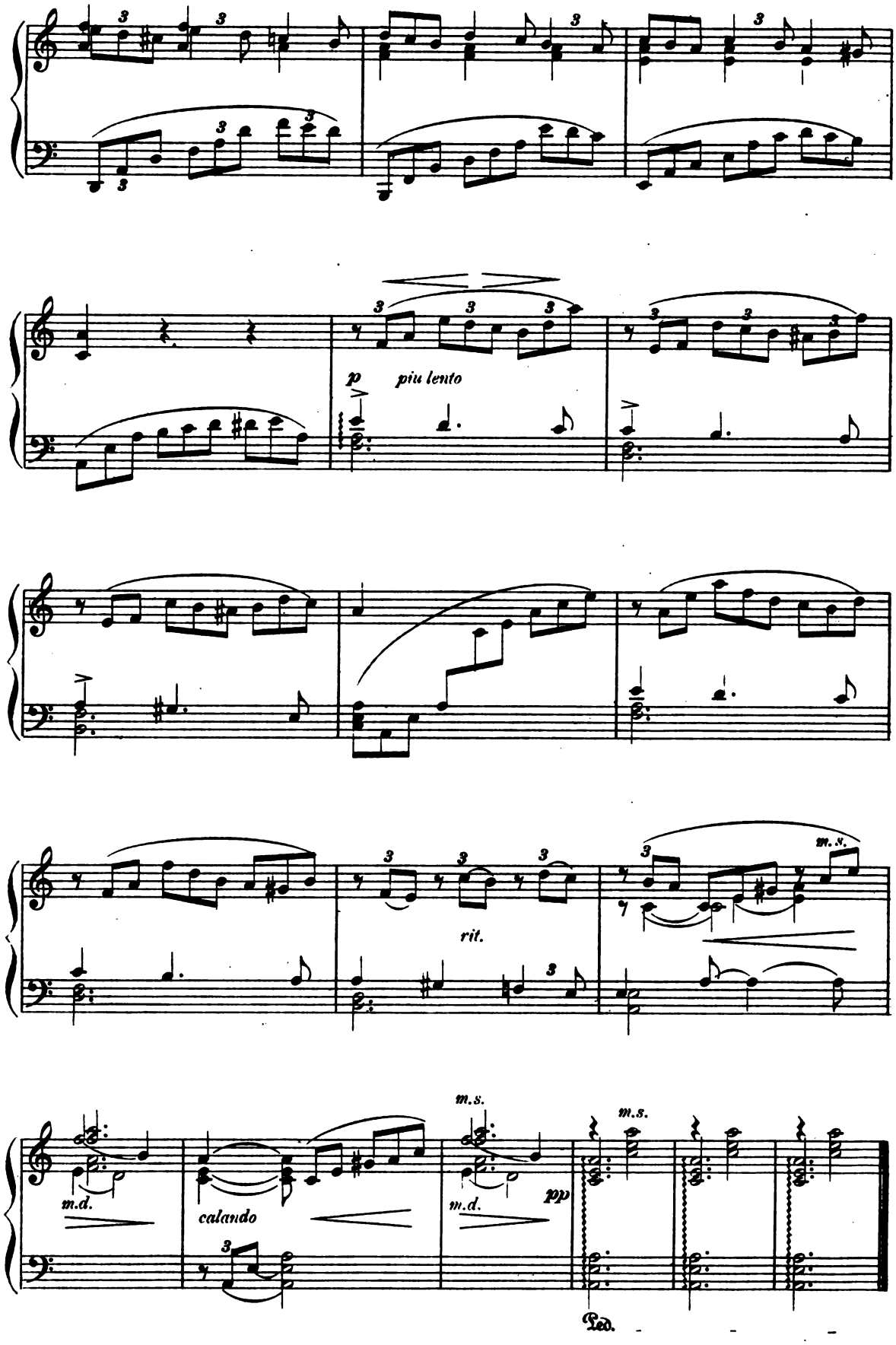

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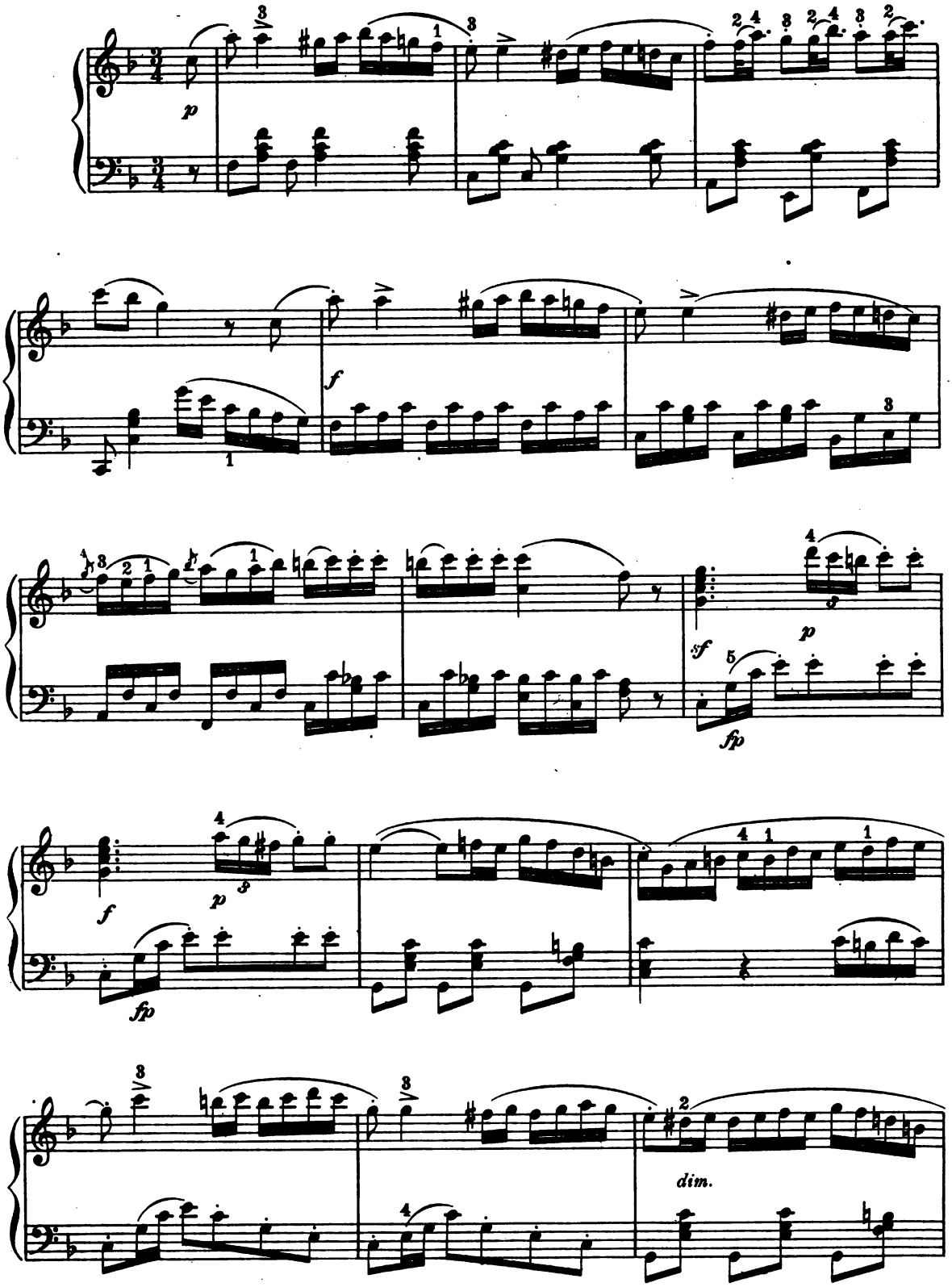
Allegretto alla Polacca

from the Trio-Serenade Op. 8.

L.v. BEETHOVEN.



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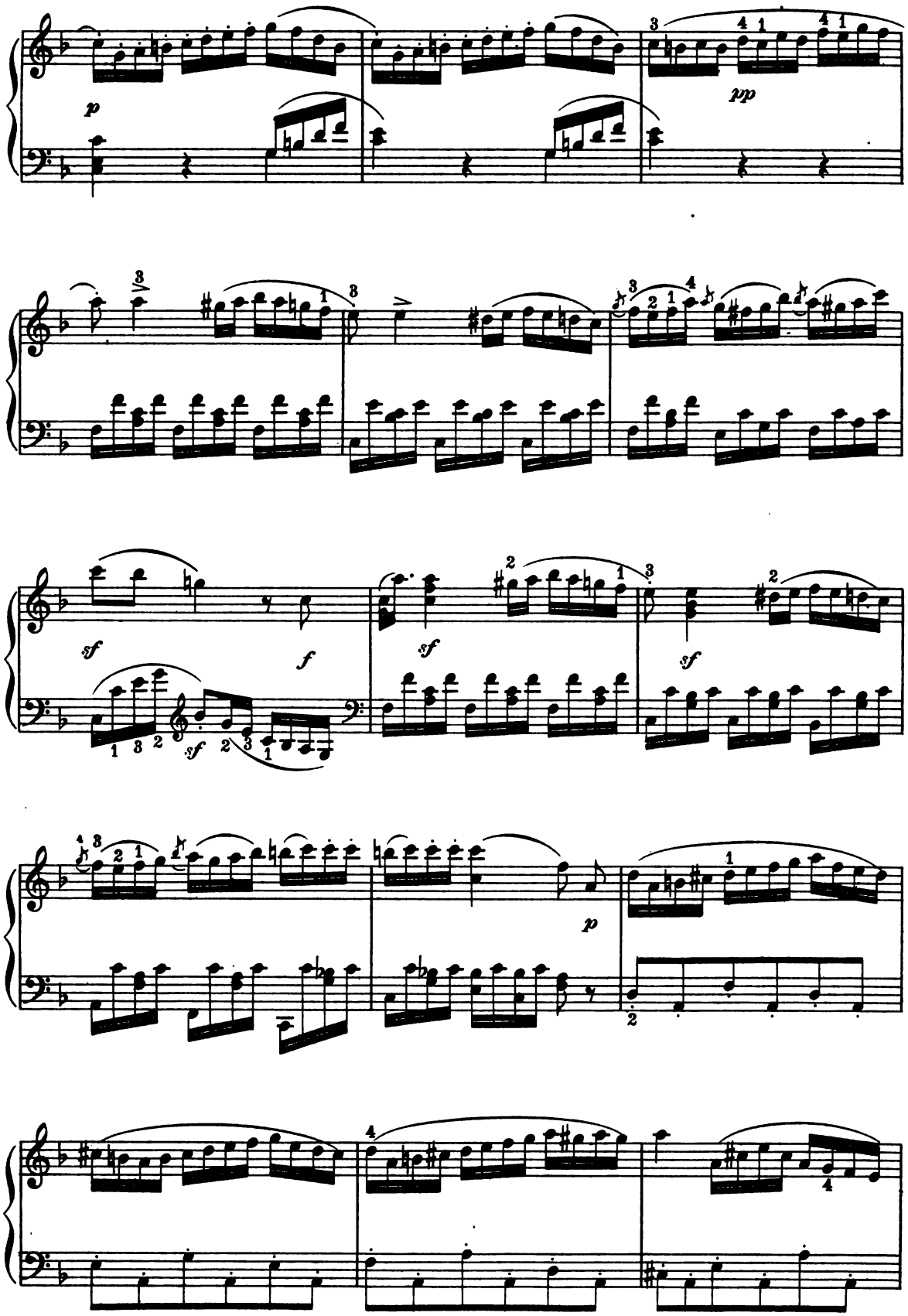

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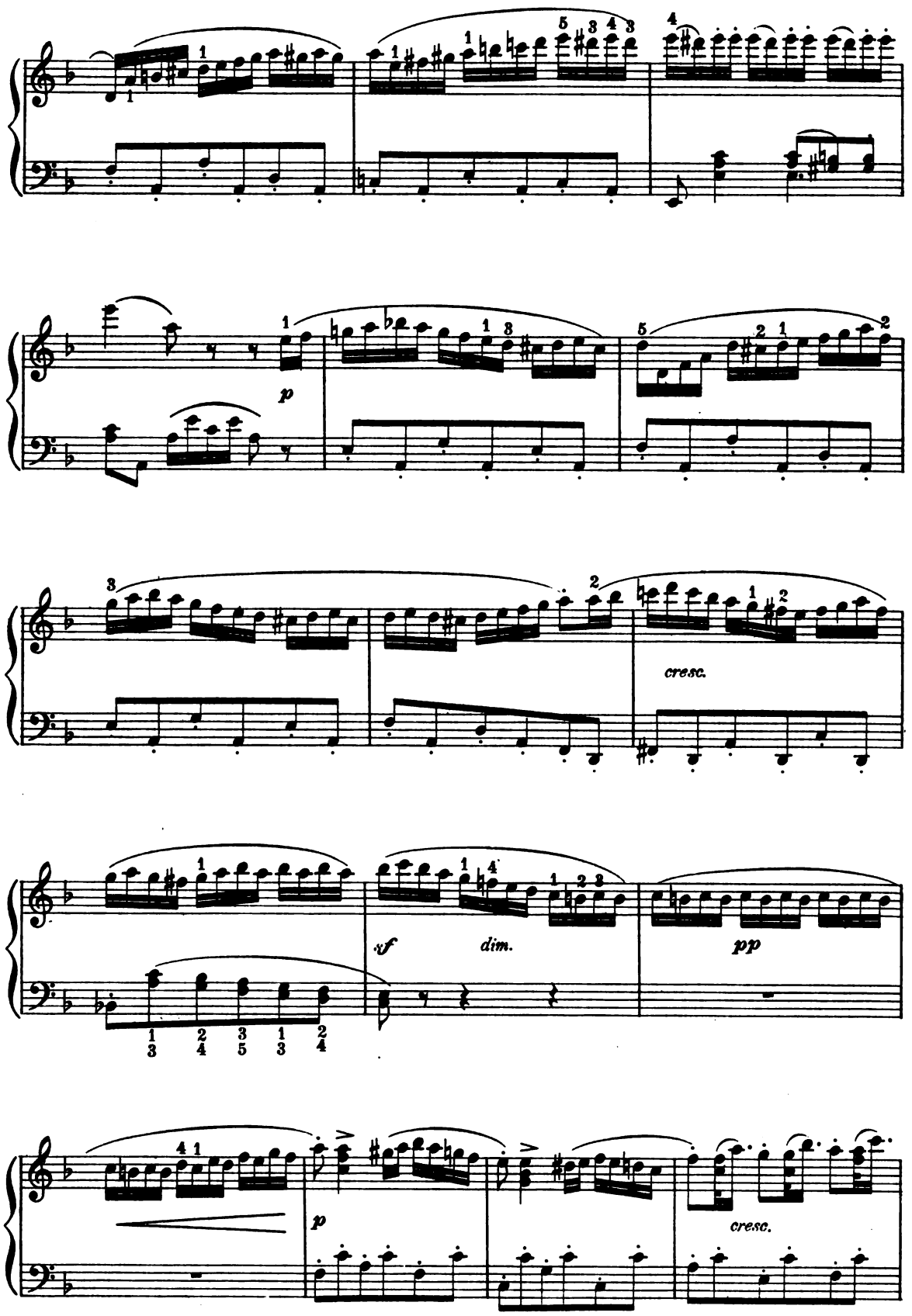

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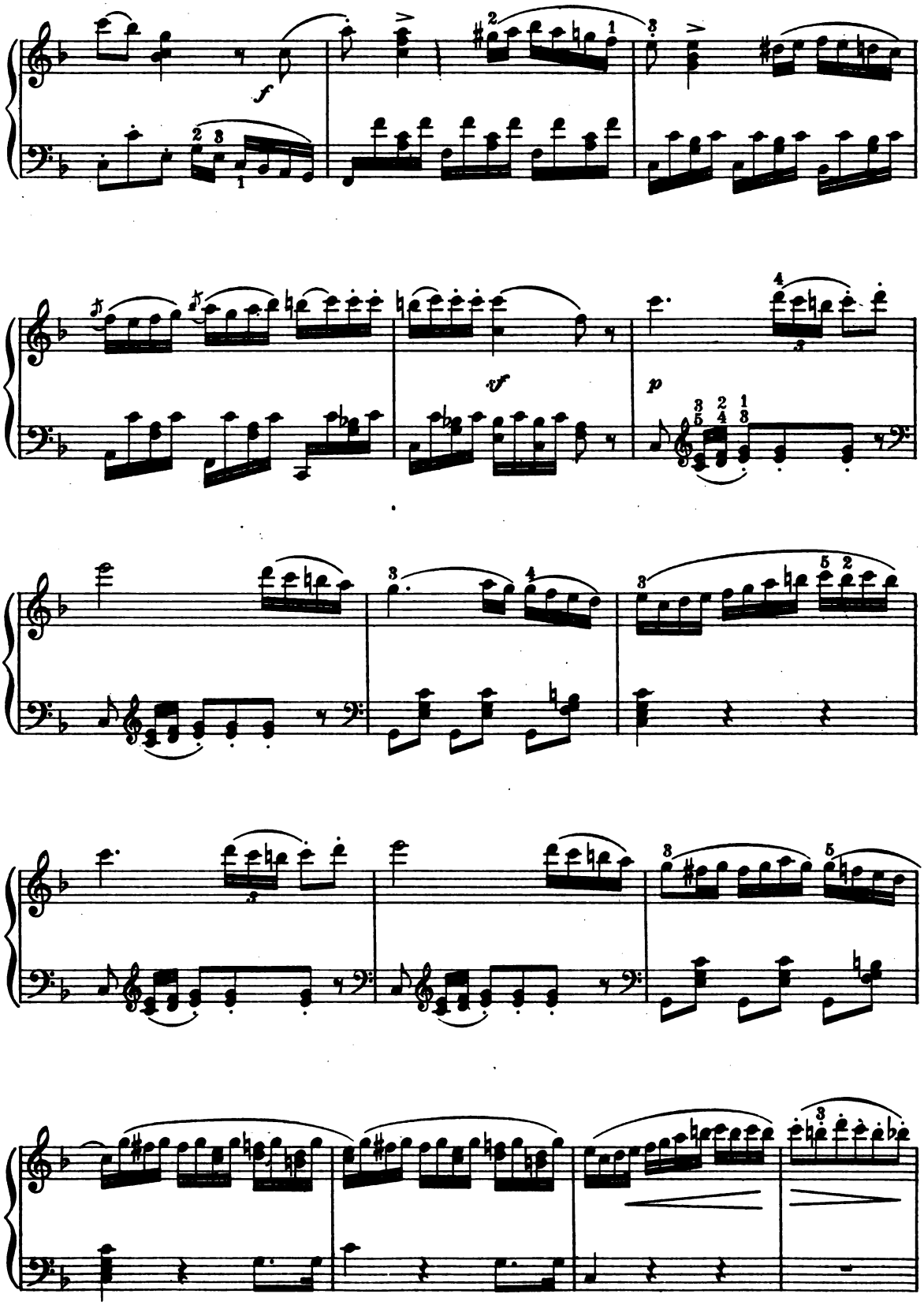

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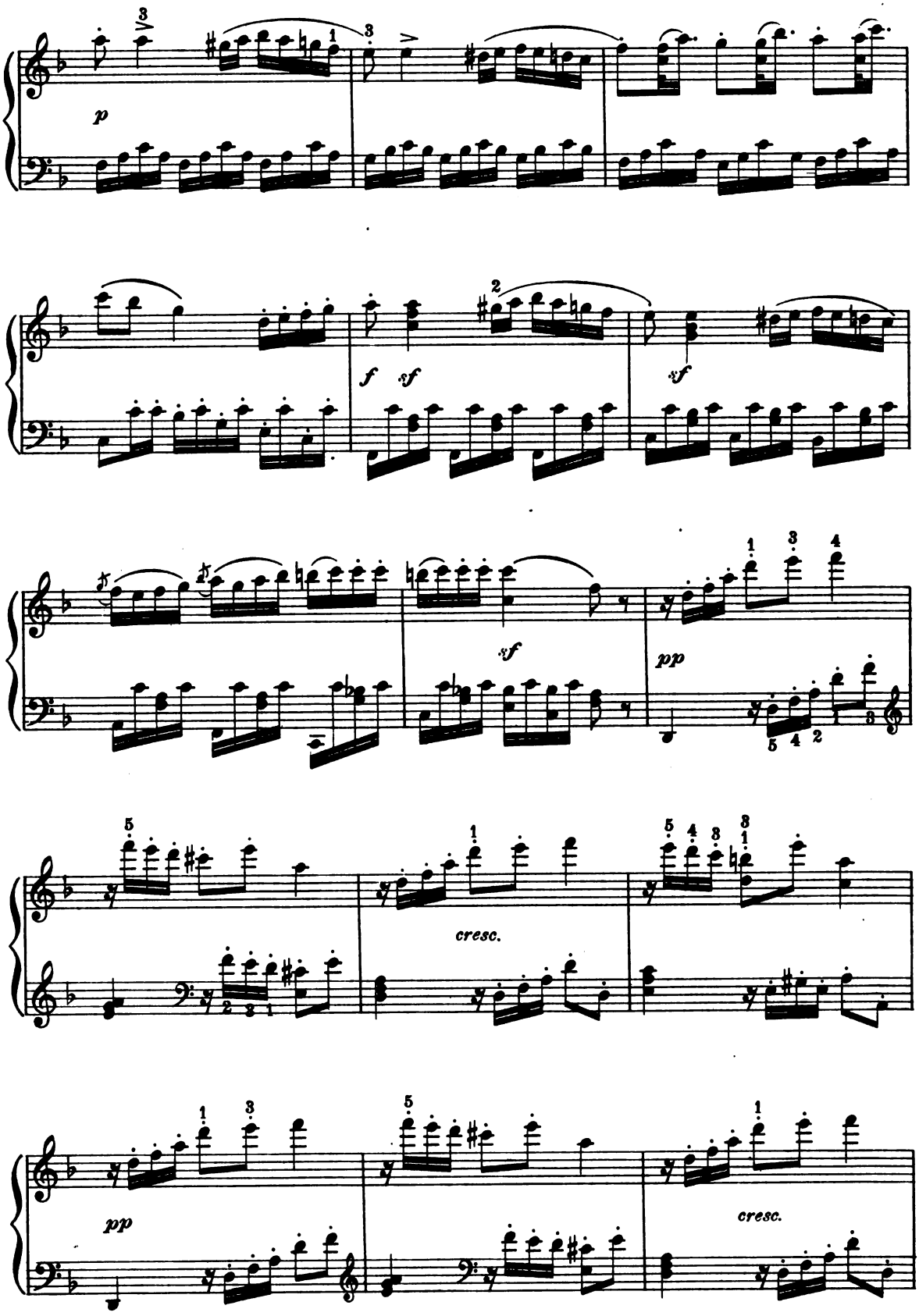

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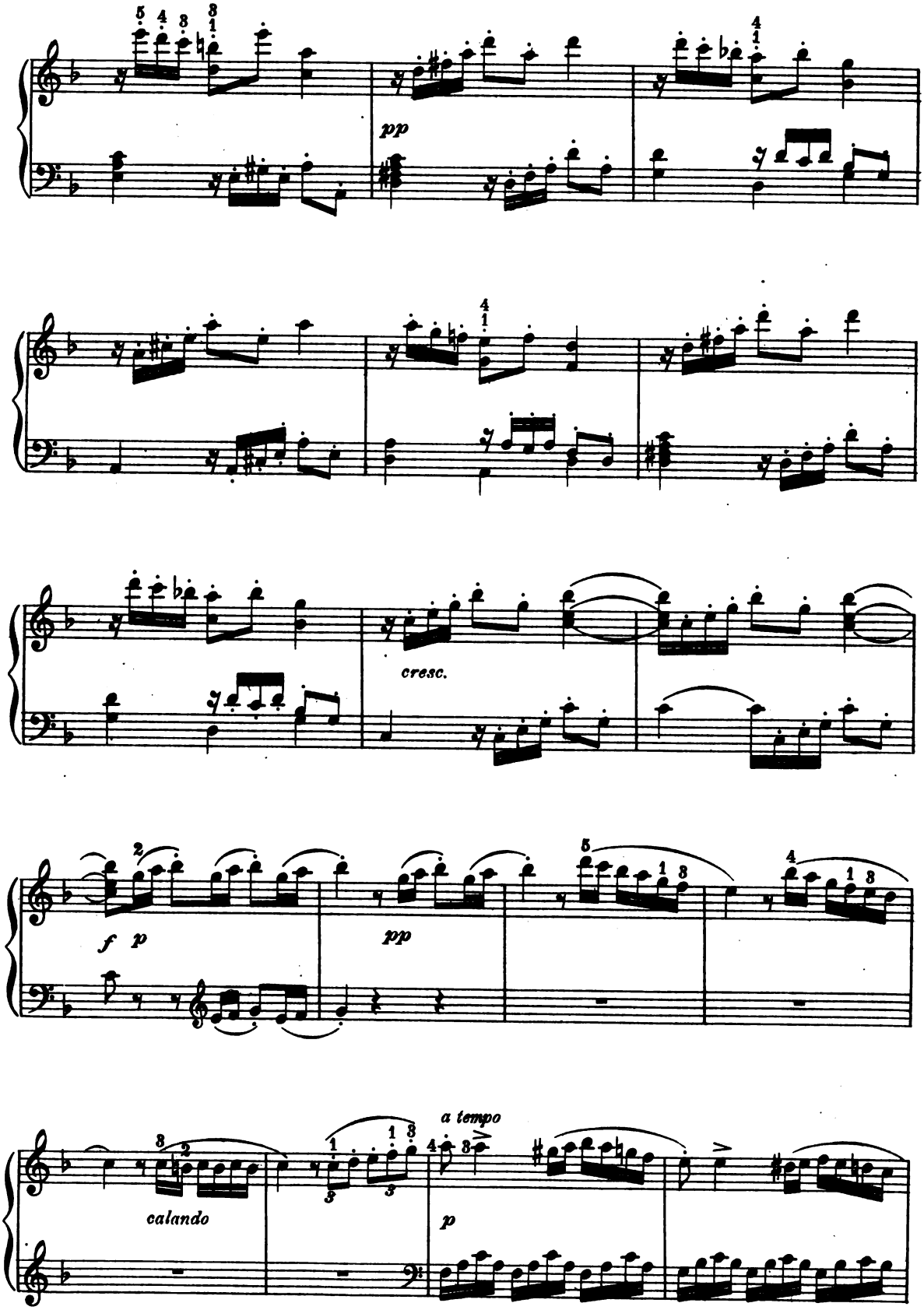

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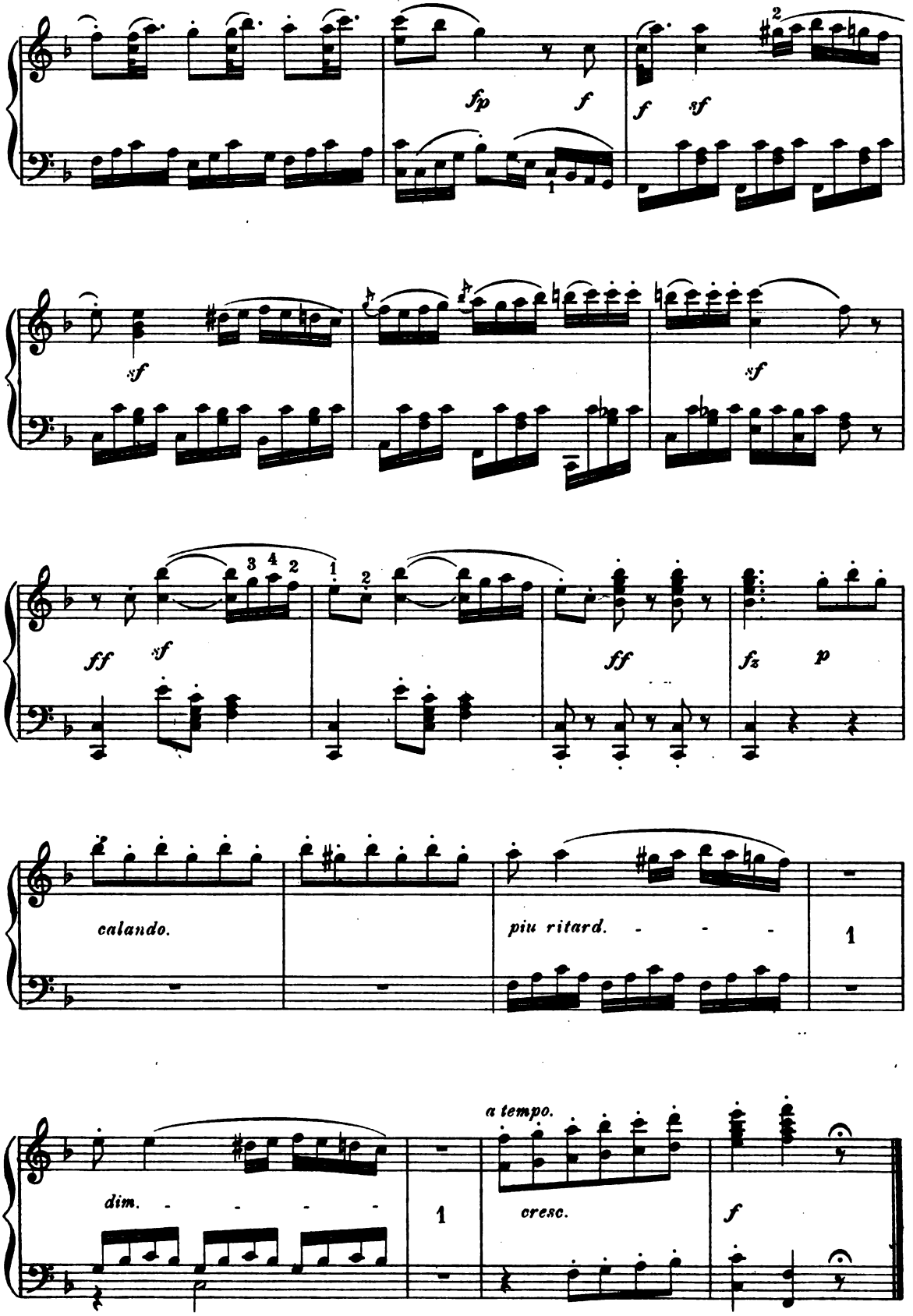

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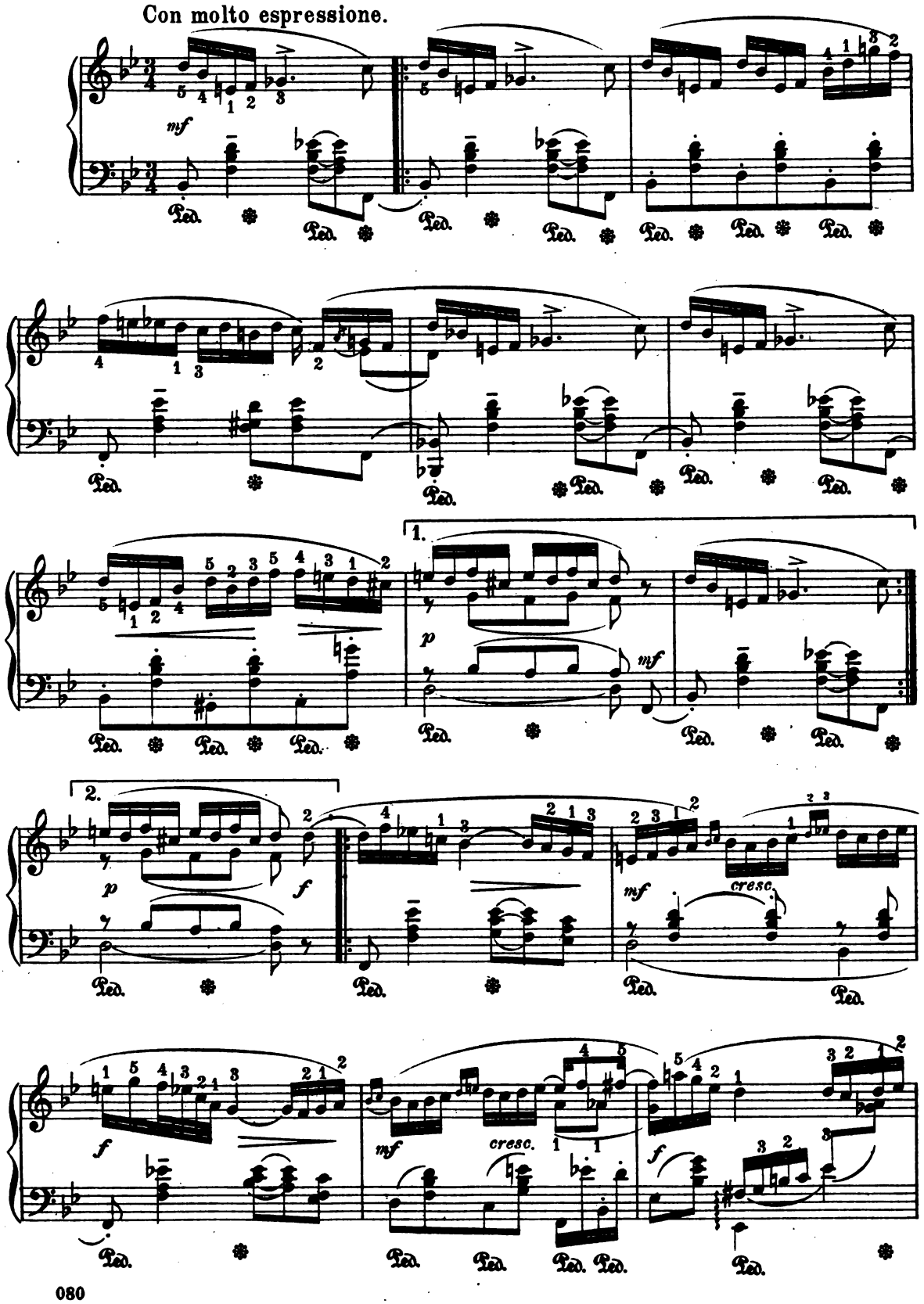
Polonaise.

Ad. JENSEN. Op. 33 № 19.

Con molto espressione.



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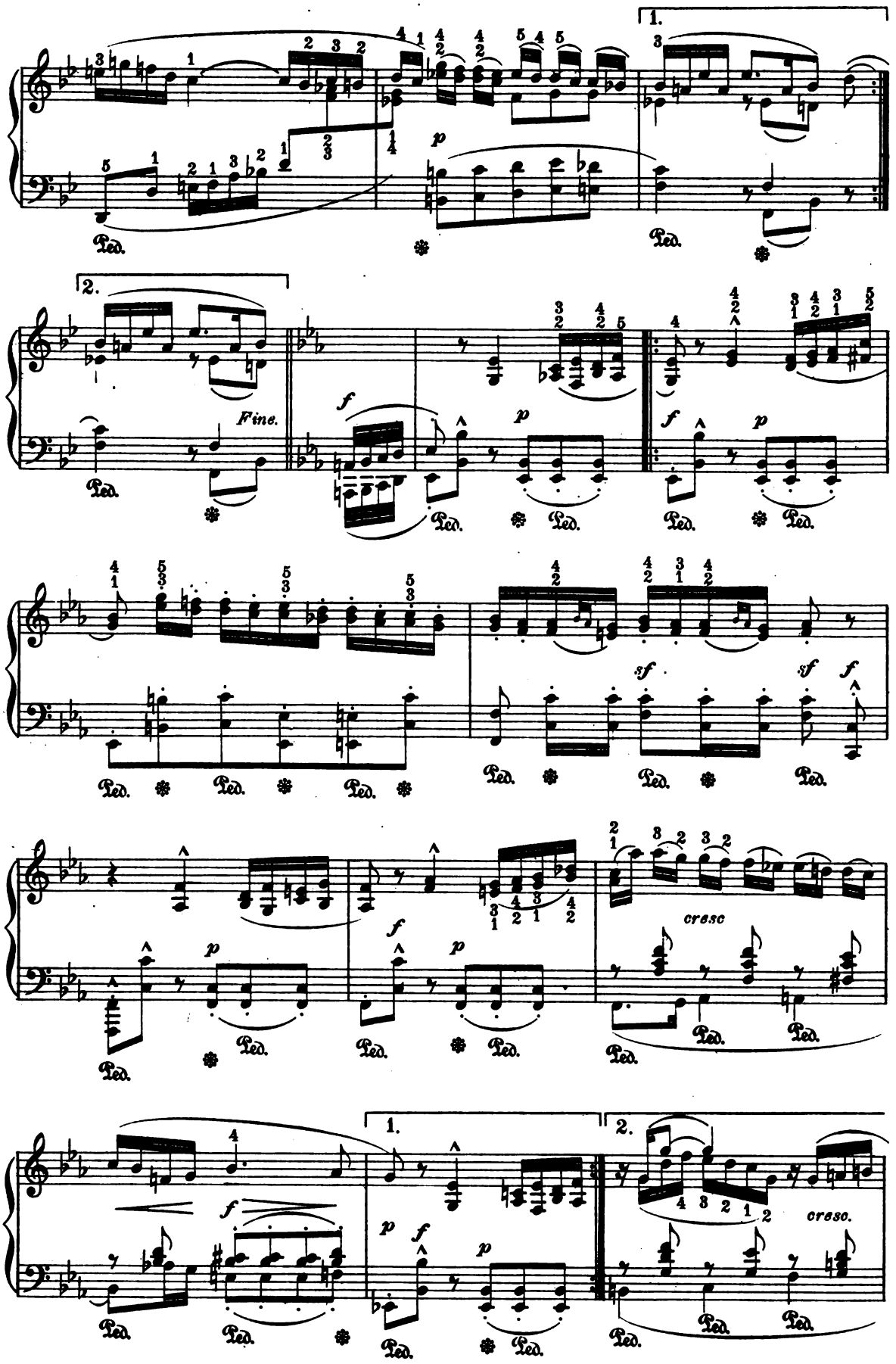

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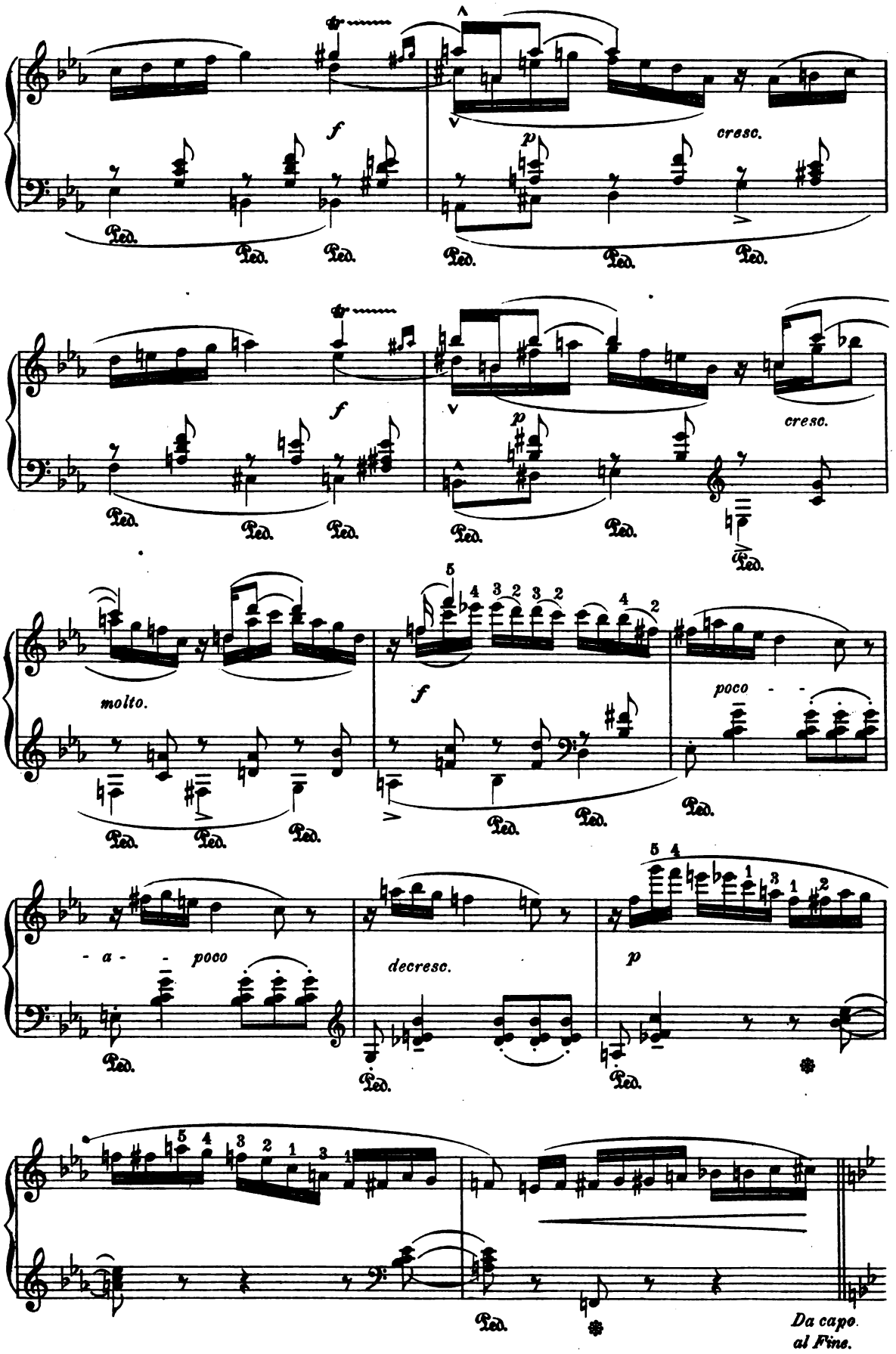

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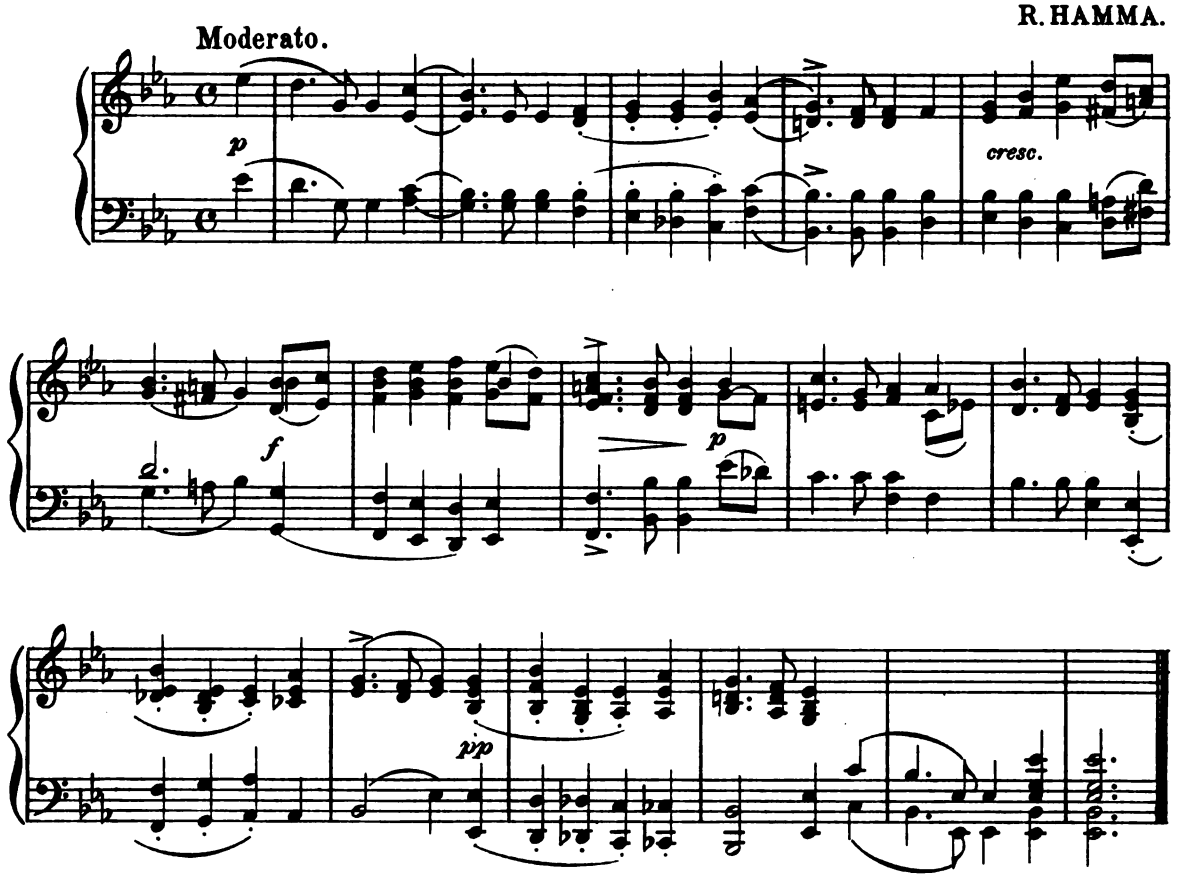
Trust in God.

R. HAMMA.



EDITOR'S NOTE ON SCHUBERT'S SYMPHONIES.

Schubert is properly credited with having composed eight Symphonies, of which the first six, though containing some single movements of great interest, are of little importance compared with his last two gigantic works. To enumerate in chronological order they are:

I. Symphony in D, composed in his 16th year

II. Symphony in B flat, composed two years later (as also some of his best known songs, notably the "Erlking"). This Symphony was never performed in public.

III. Symphony in D, the last movement of which was performed for the first time in 1860.

IV. Symphony in C minor (1816), called the "Tragic Symphony."

V. Symphony in B flat (without trumpets and kettle-drums).

VI. Symphony in C (1818), which was performed ten years later in place of the rejected Seventh Symphony.

VII. Symphony in C (finished in 1828, a few months before his death). This great work, now universally acknowledged a worthy successor to Beethoven's Ninth, after a preliminary rehearsal, was returned to the composer, with the statement that it was too long and too difficult.

VIII. The Unfinished Symphony in B minor. Although written six years before the Seventh, it is catalogued in Breitkopf and Härtel's newly-revised catalogue as the Eighth, probably because of its incompleteness.

The history of the loss, and subsequent recovery by Schumann, of the Seventh Symphony reads like a romance. A mere sketch of a Symphony in E written by Schubert in 1821 is said to have been presented by his brother to Mendelssohn but this is not authenticated. Some confusion in the numbering of Schubert's Symphonies has arisen, but the above enumeration is correct.

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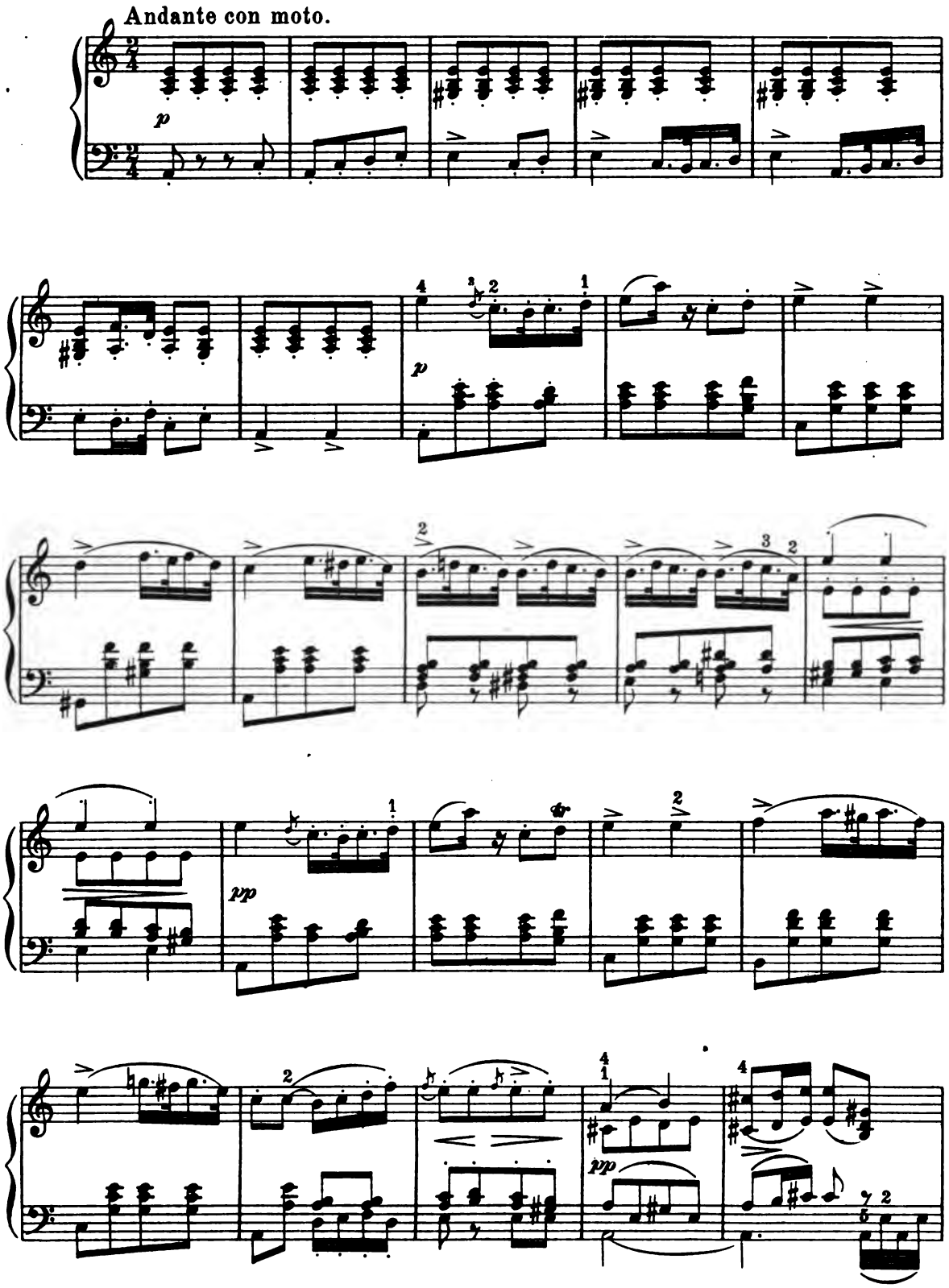
Andante Con Moto

FROM THE SYMPHONY IN C.

(the Seventh)

F. SCHUBERT.



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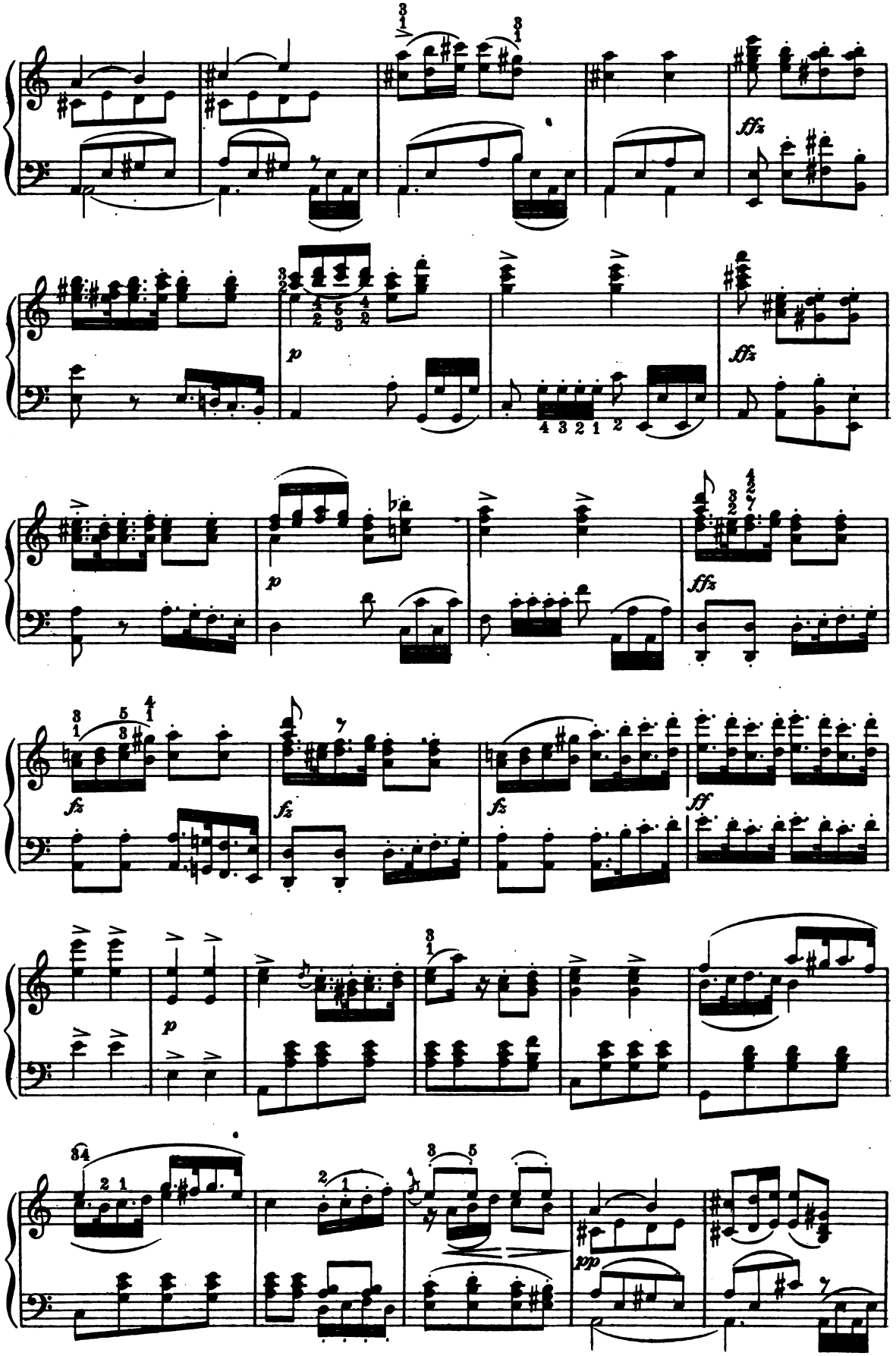

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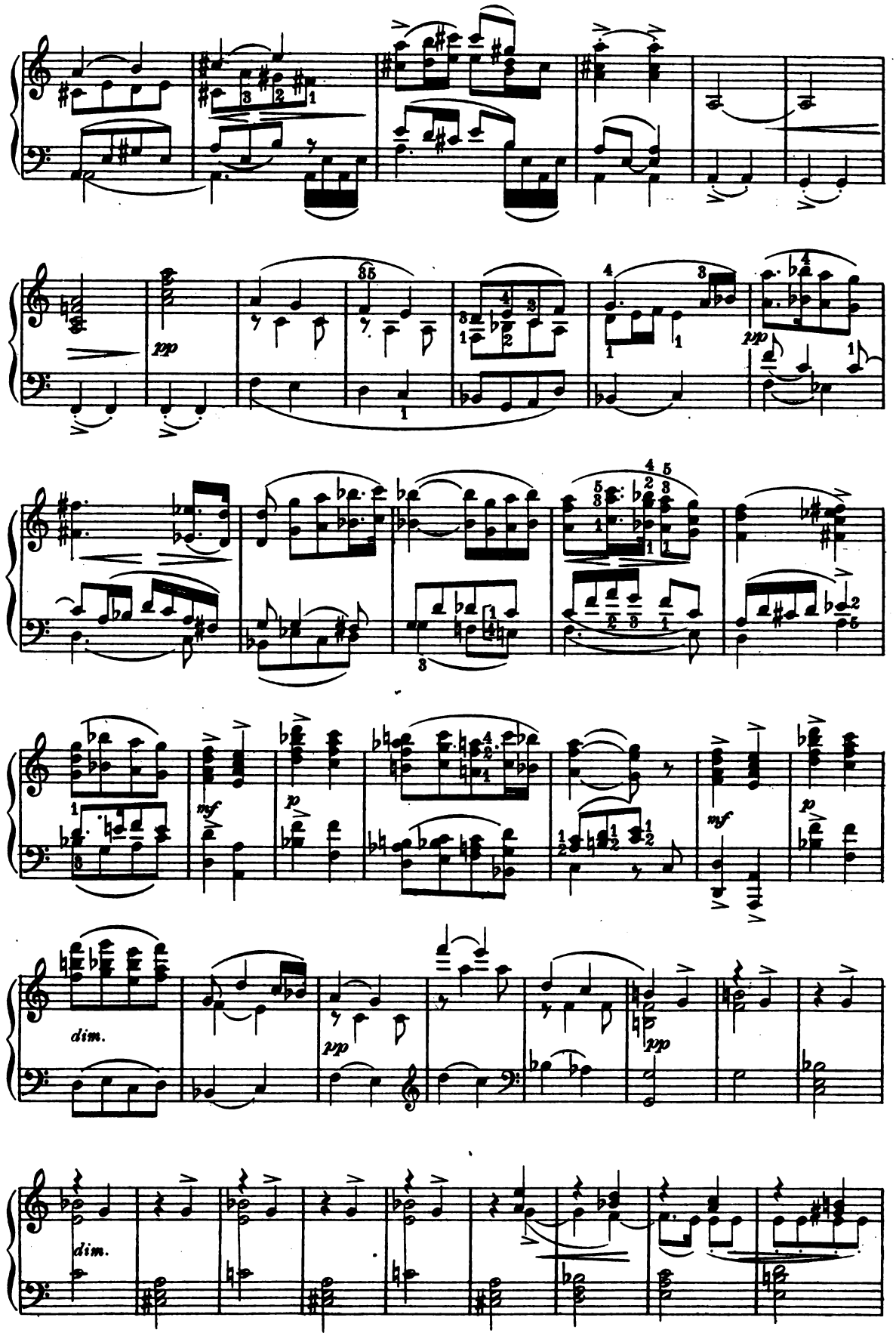

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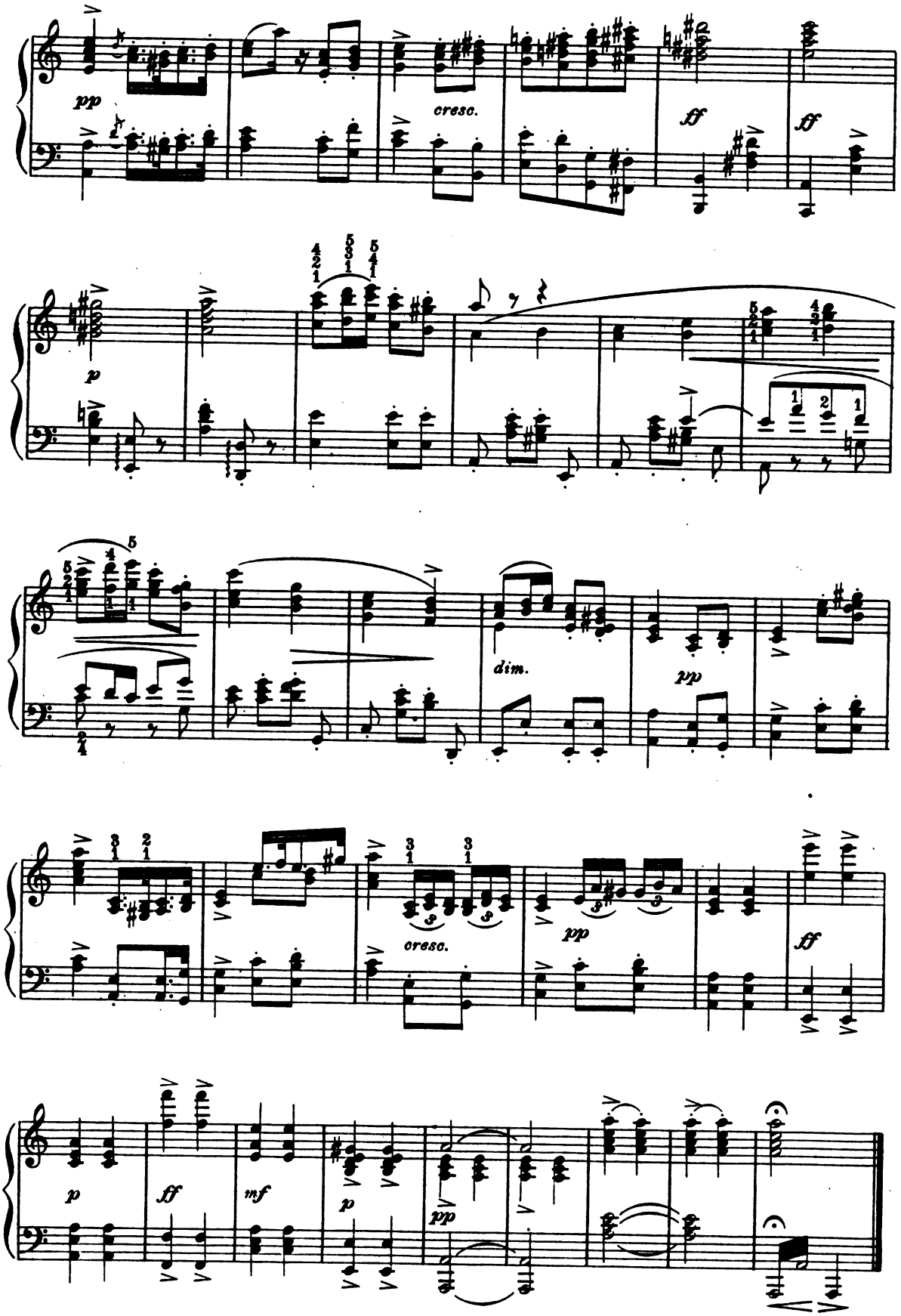

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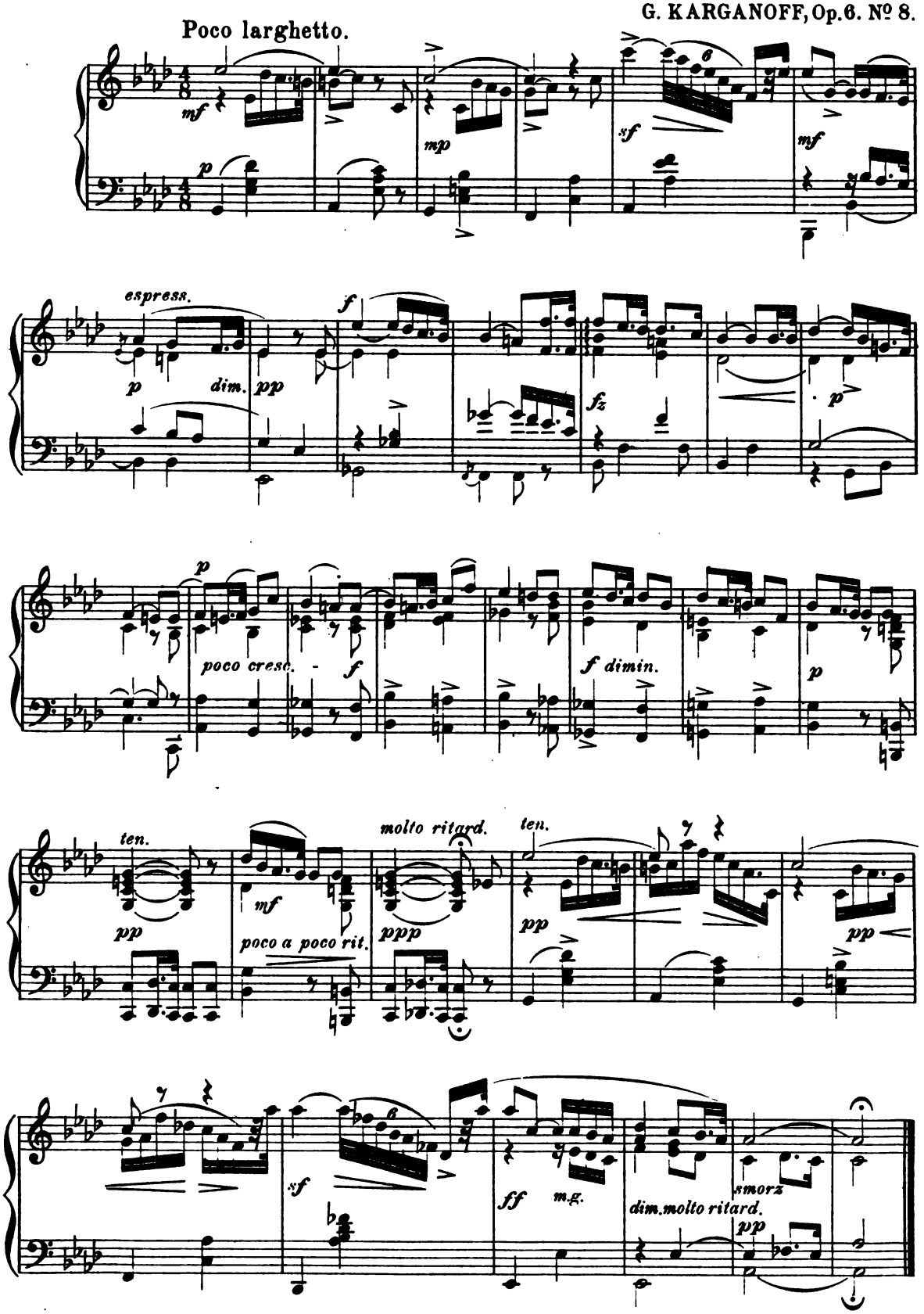
Arabesque.

G. KARGANOFF, Op. 6. № 8.



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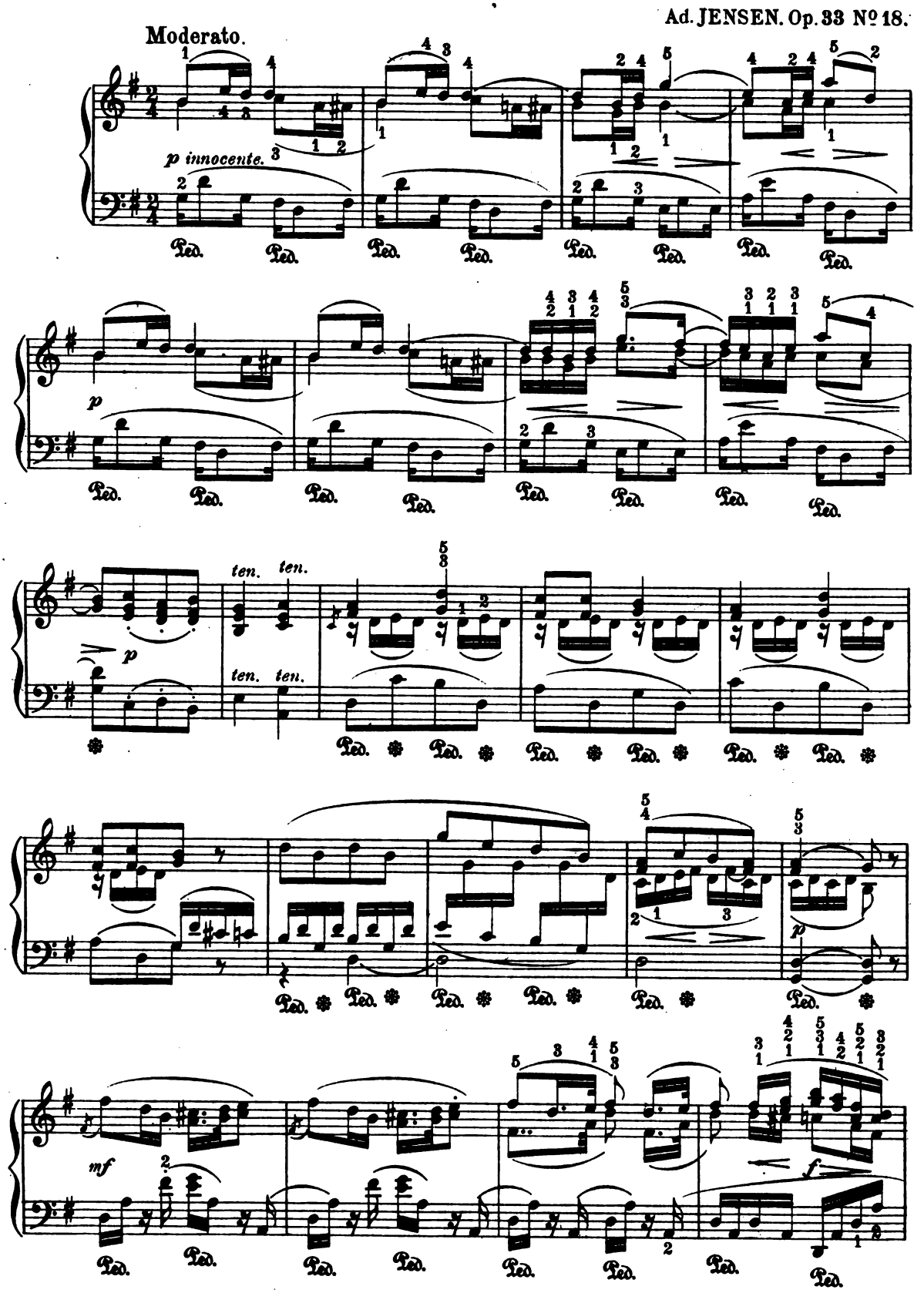
At the Cradle.

Ad. JENSEN. Op. 33 No 18.



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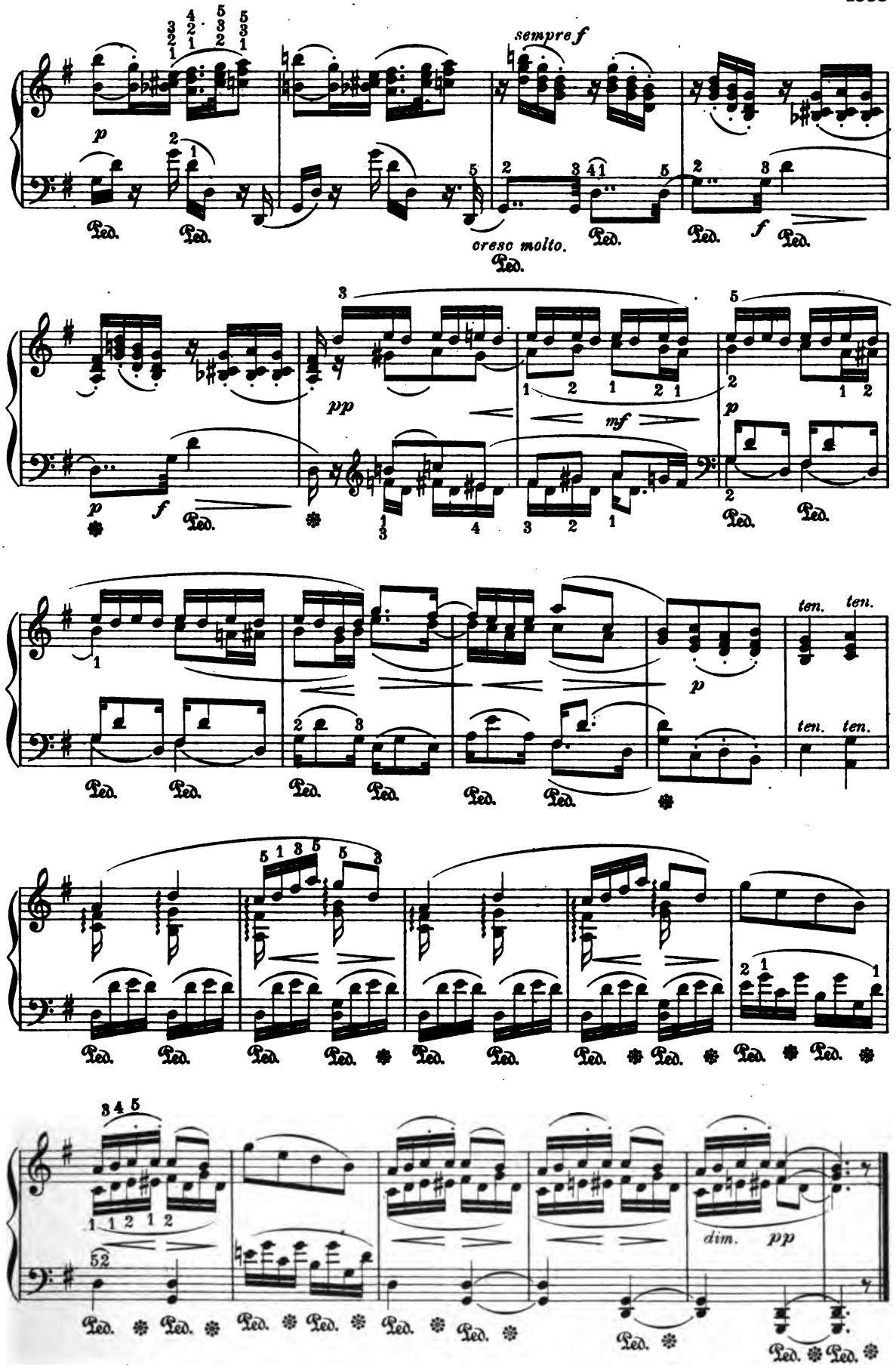

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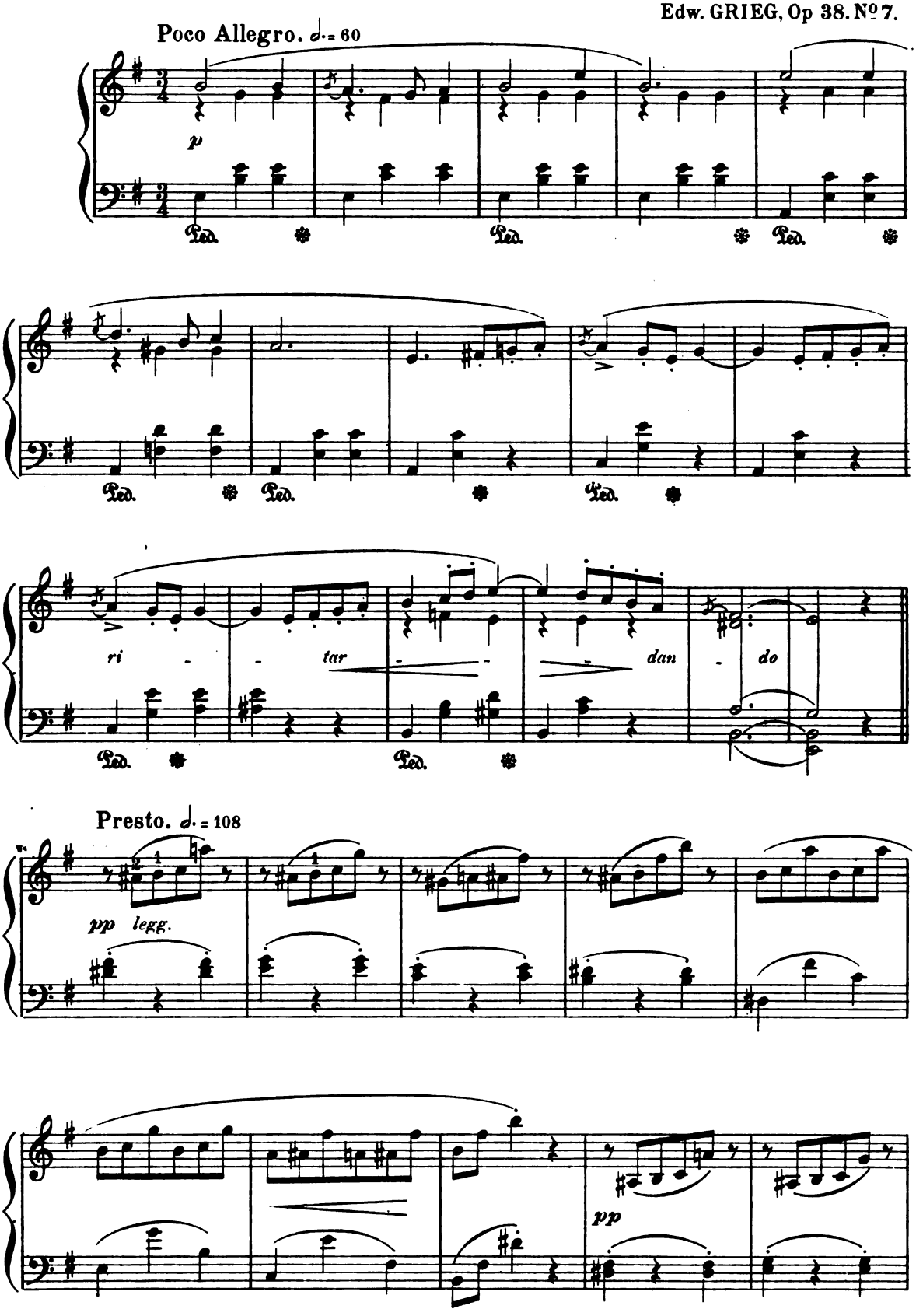
Waltz.

Edw. GRIEG, Op 38. No 7.



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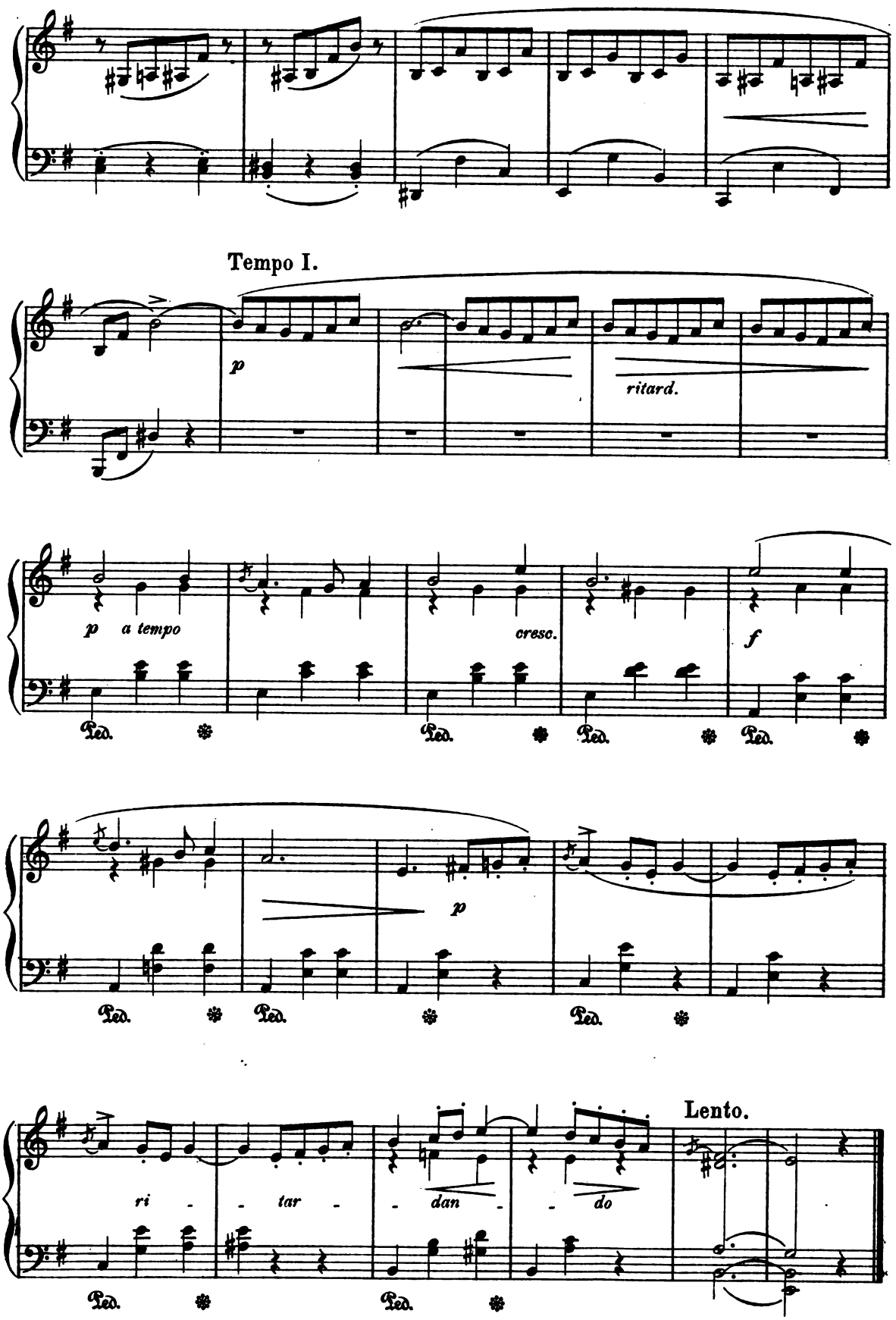

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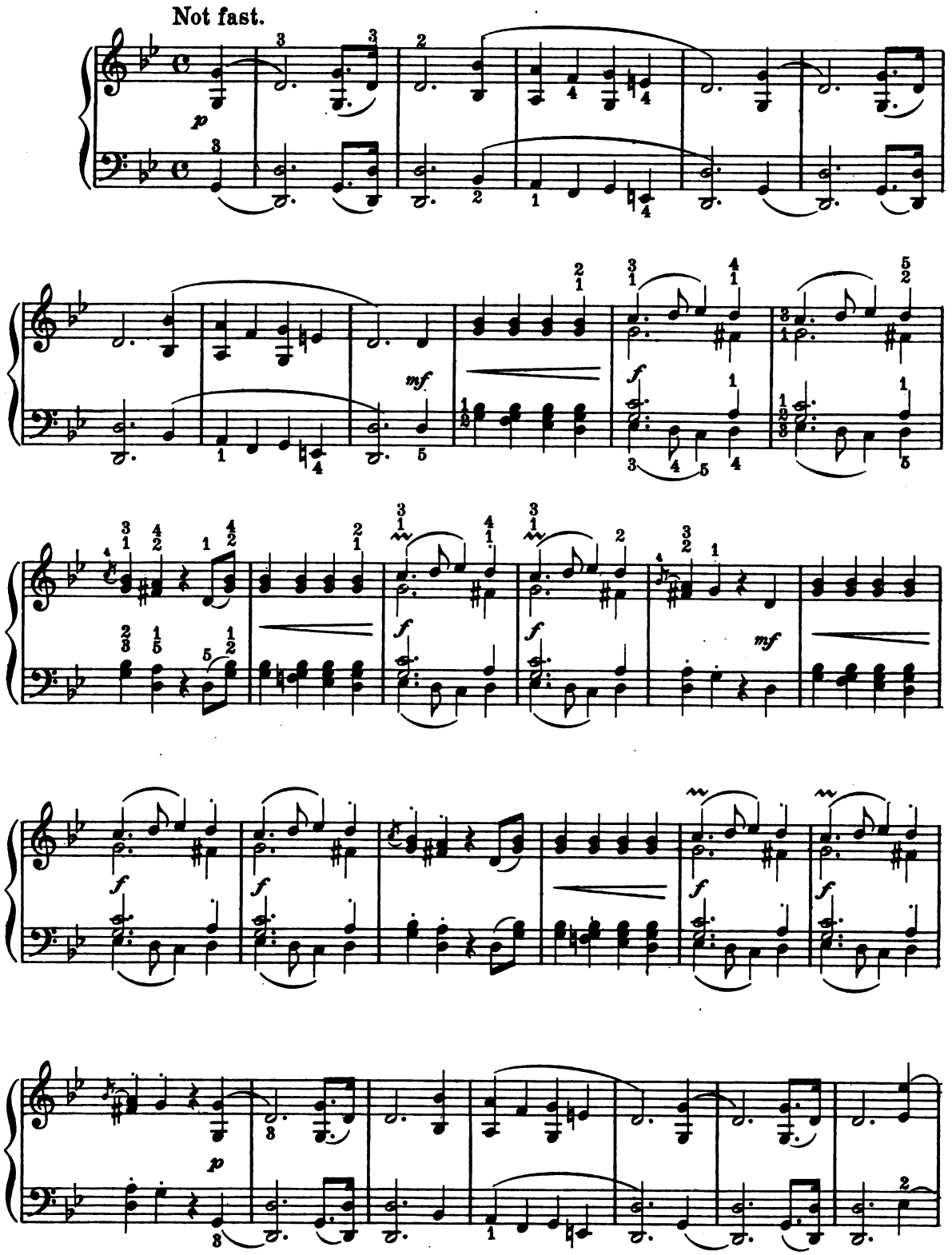
Sailor's Song.

R. SCHUMANN Op. 68. № 30.



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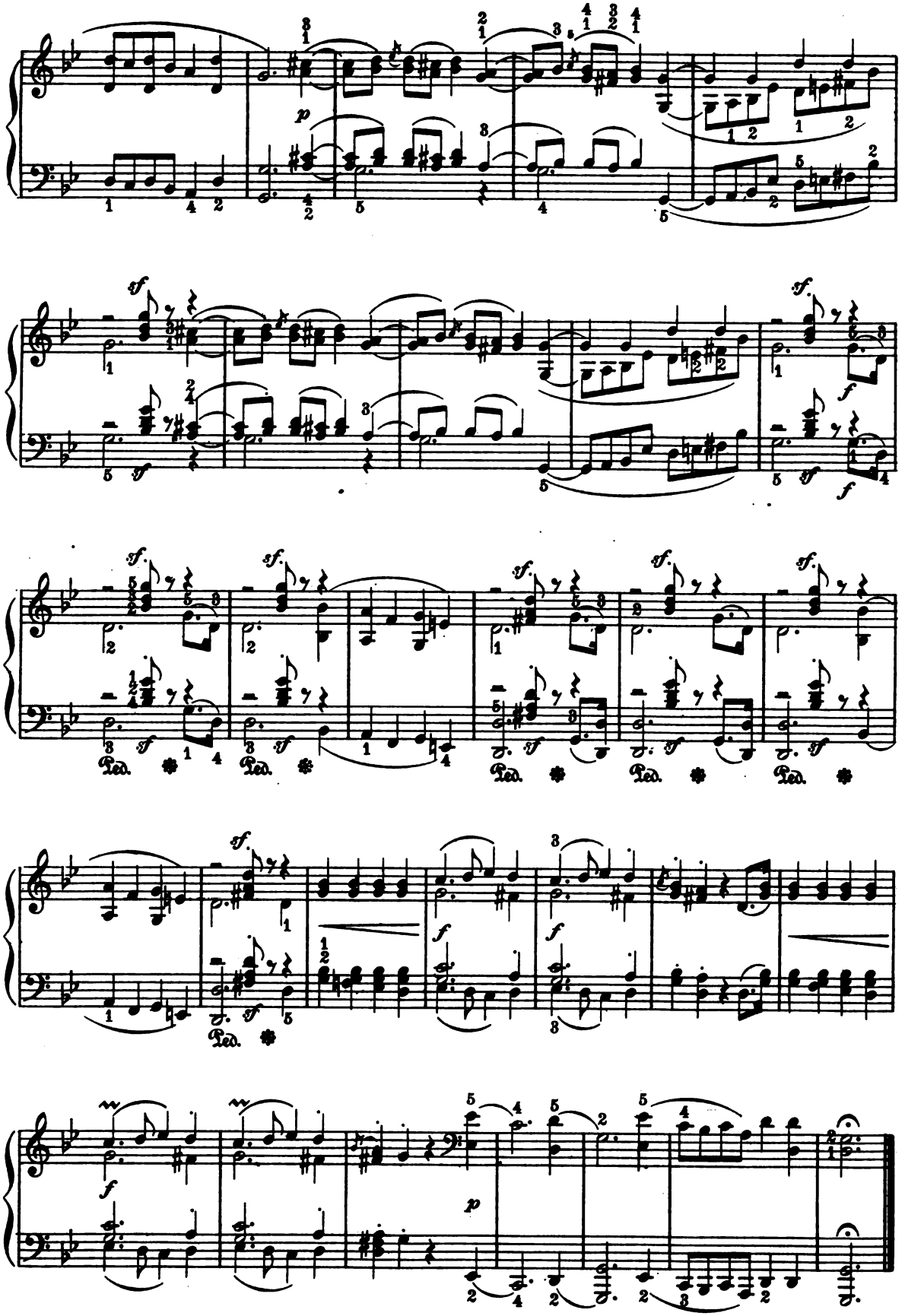

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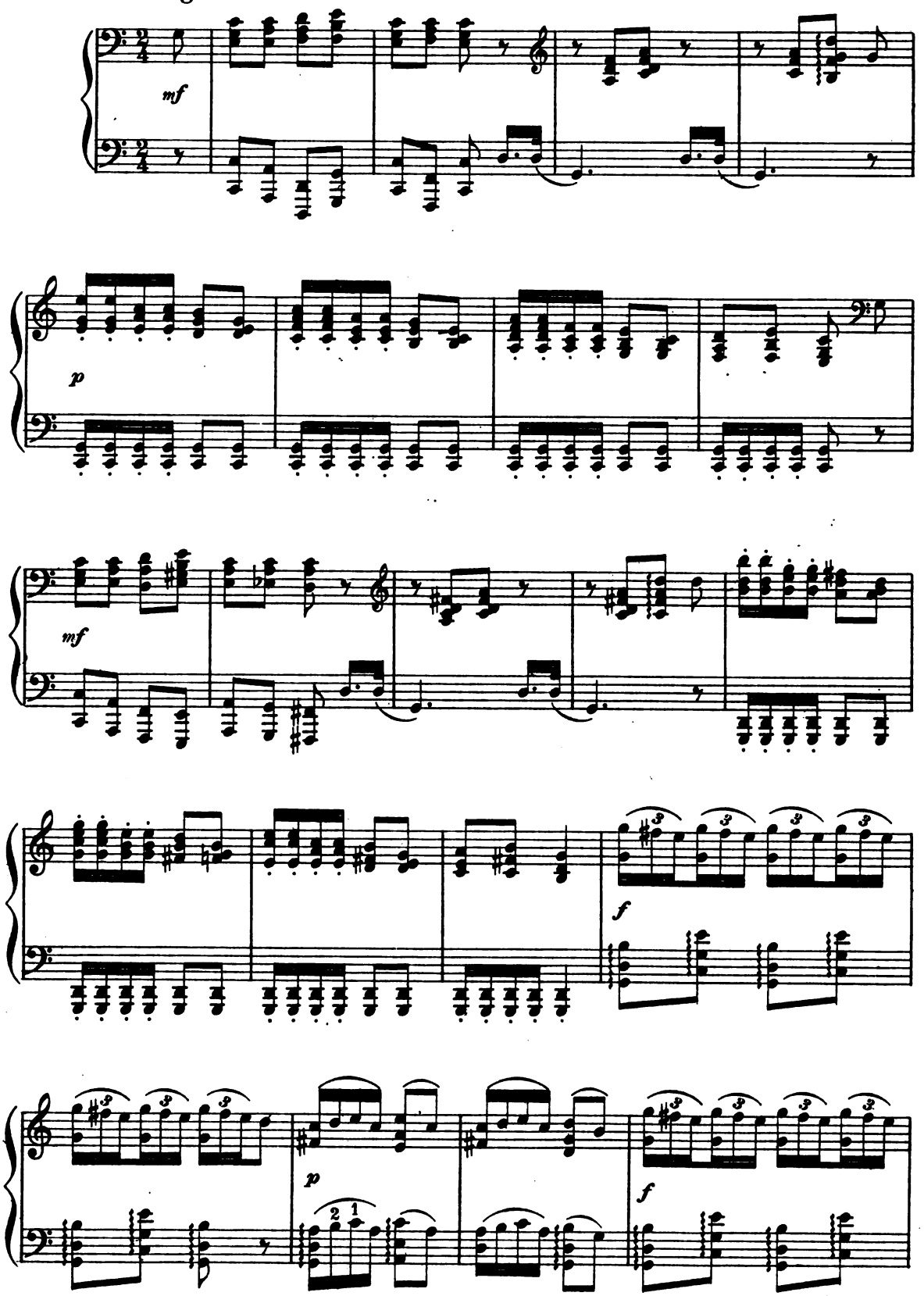
In the Village.

L. SCHYTTE, Op. 29. No 8.

Allegro moderato.



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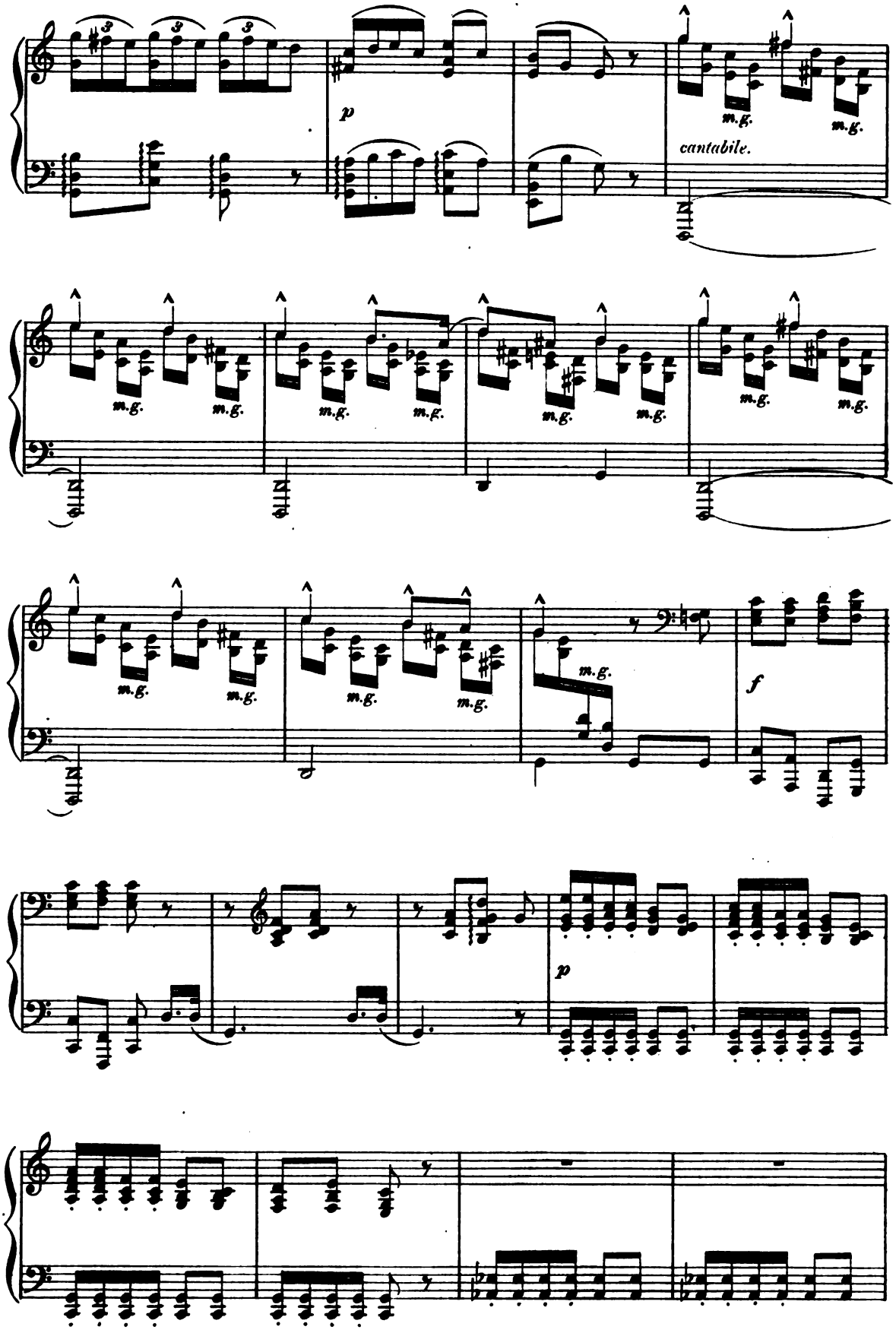

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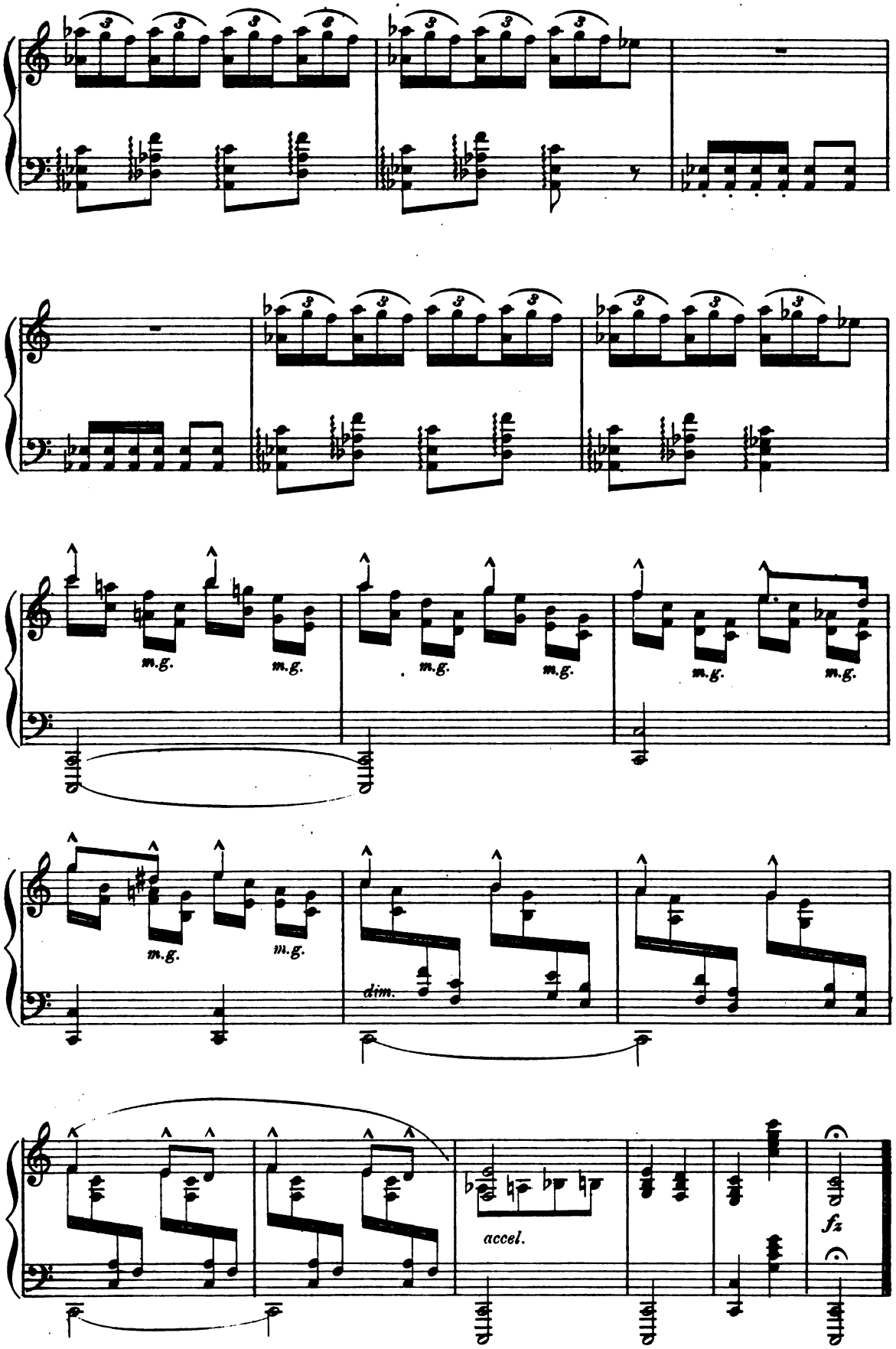

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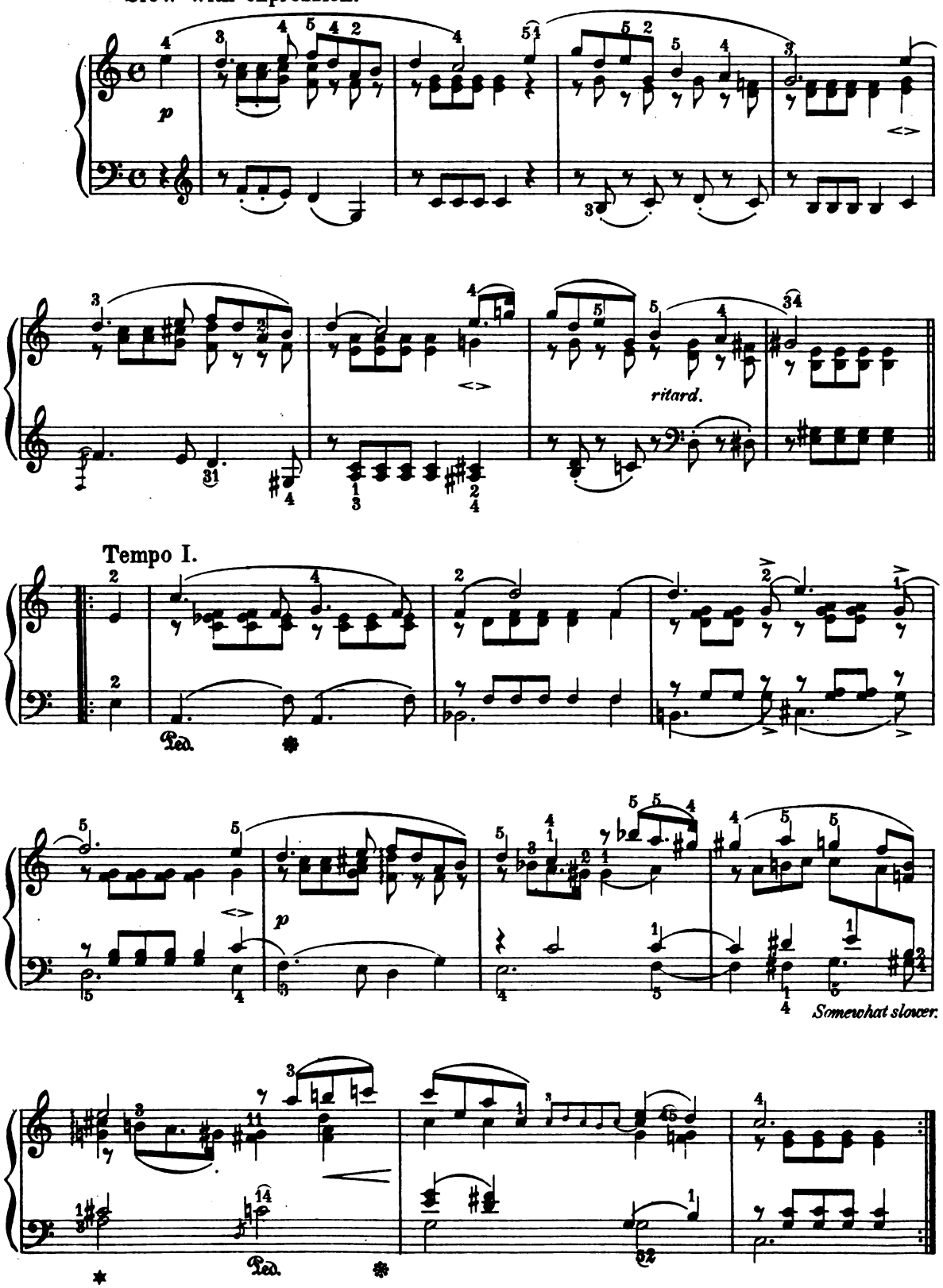
Album-Leaf.

* * *

Slow with expression.

R. SCHUMANN, Op. 68. No 22.



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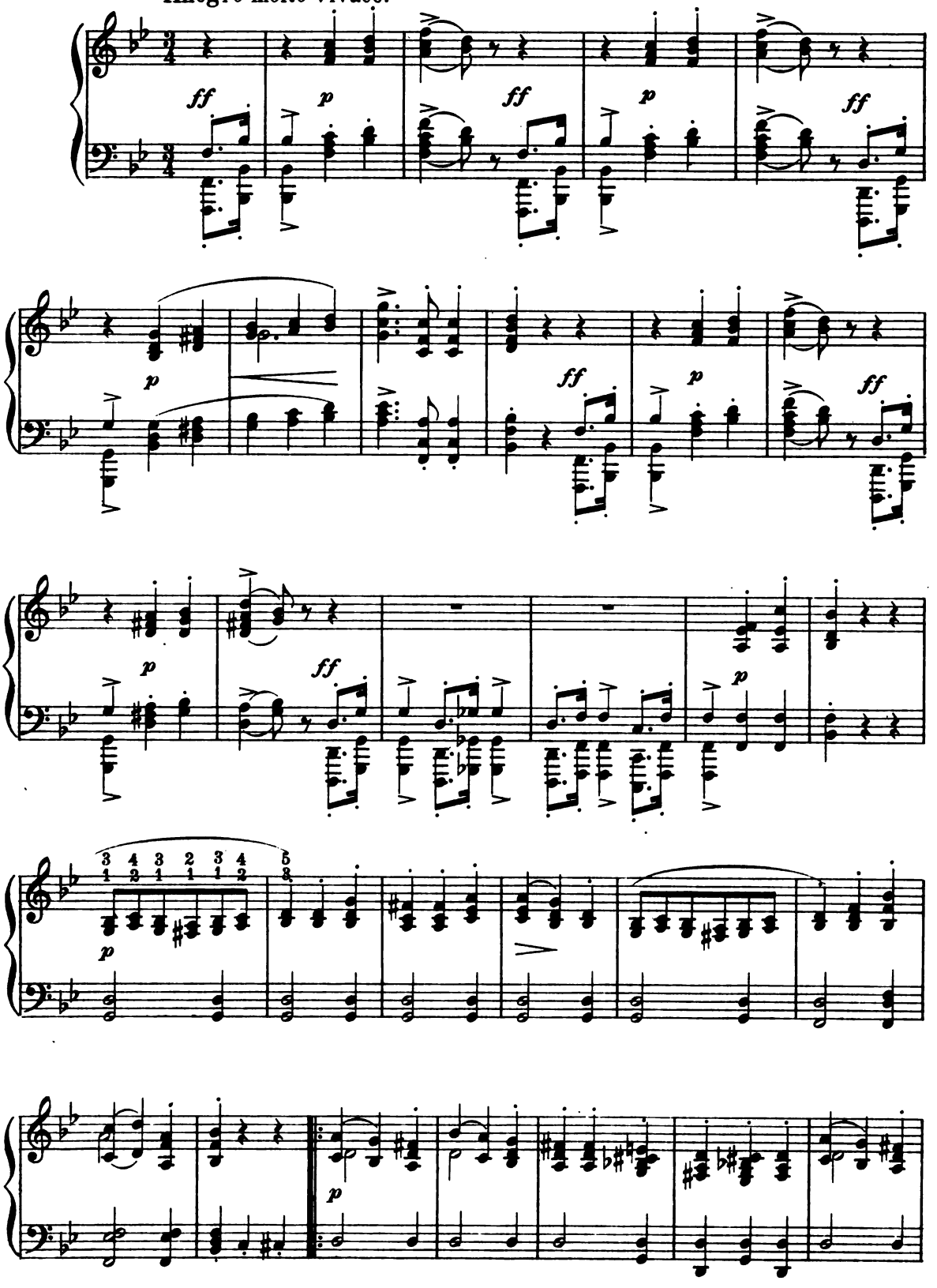
Finale from the Serenade.

B. SCHOLTZ, Op. 26. № 5.

Allegro molto vivace.



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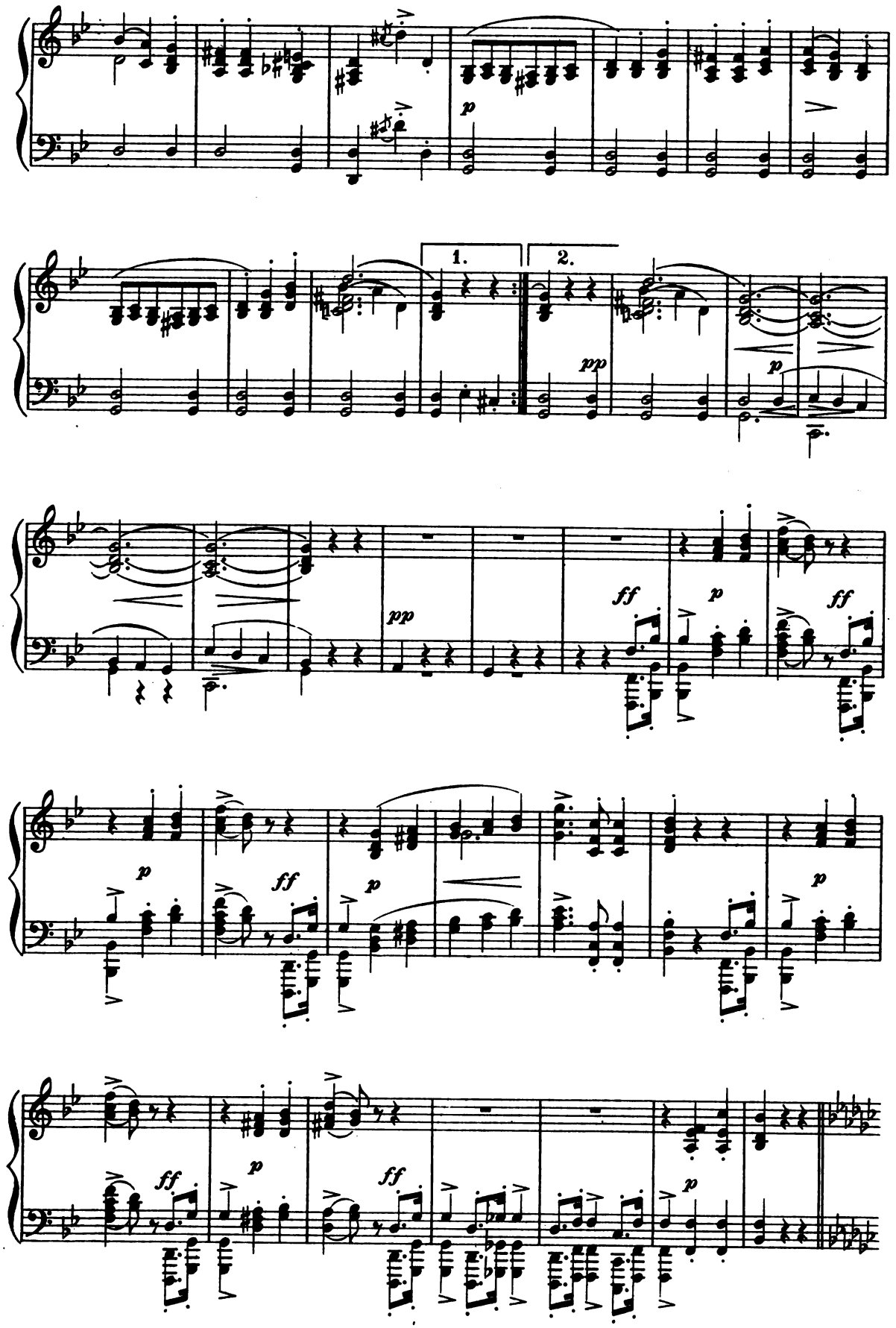

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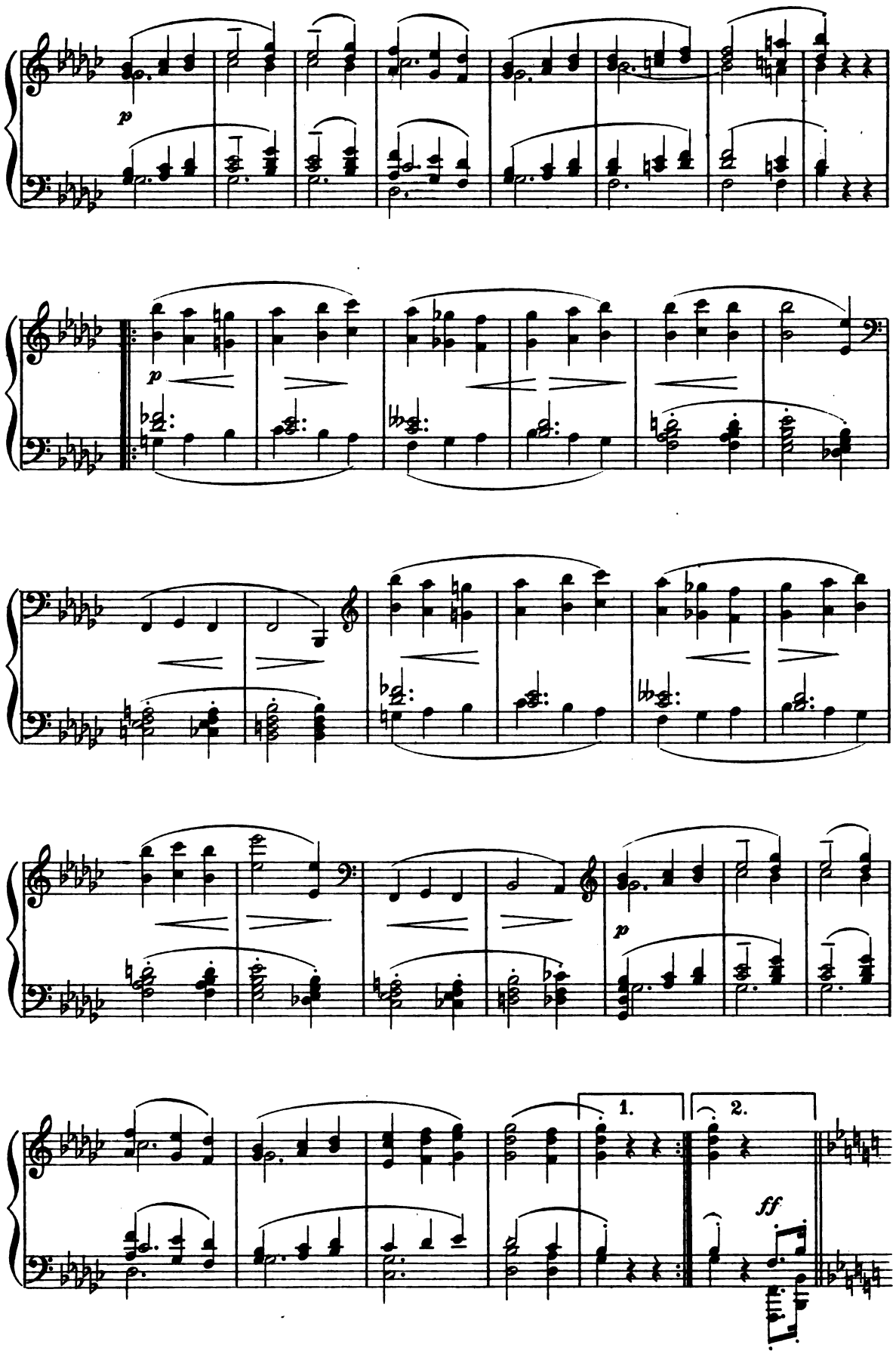

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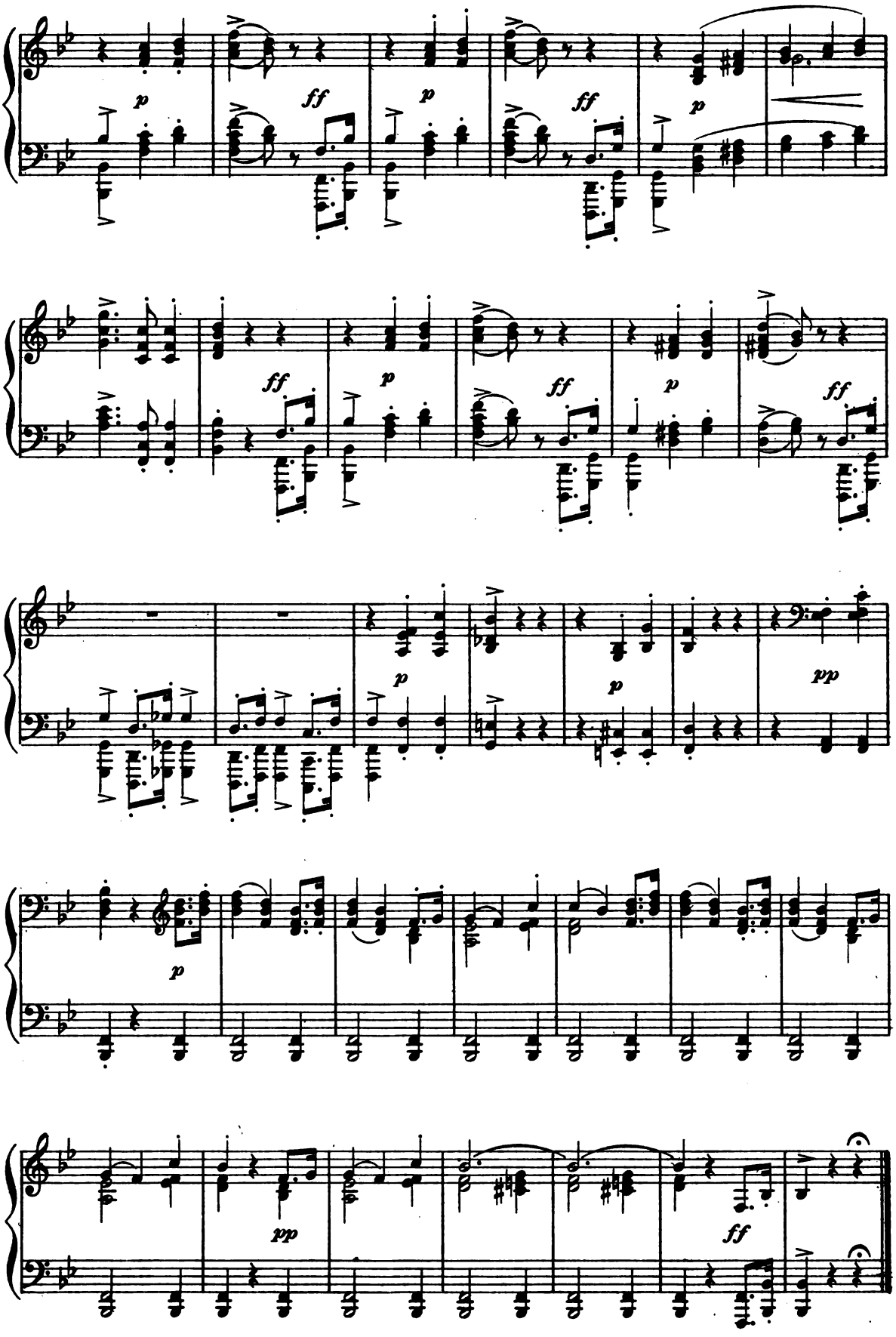

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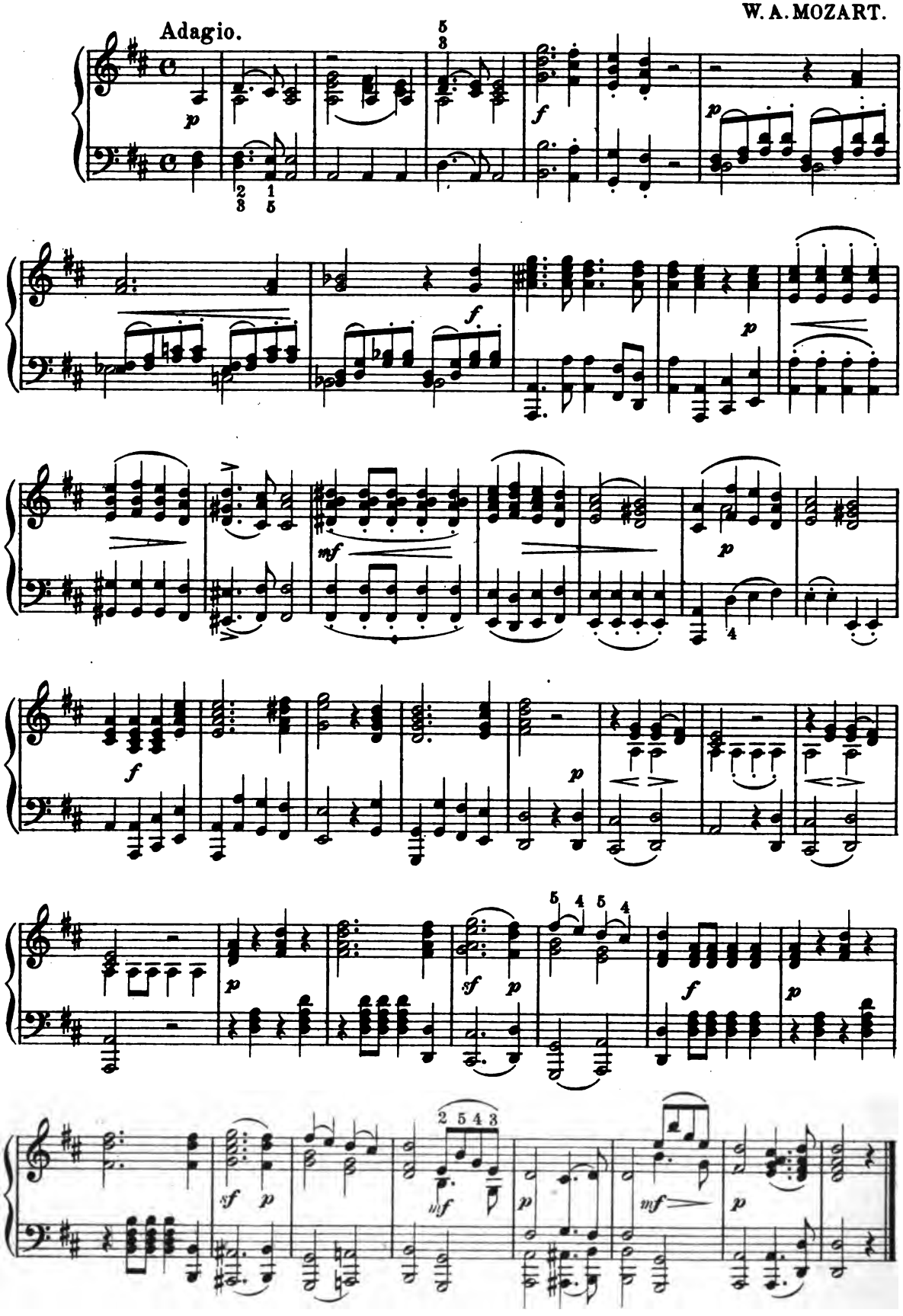
Chorus.

"OH ISIS AND OSIRIS"

from the

"MAGIC FLUTE".

W. A. MOZART.



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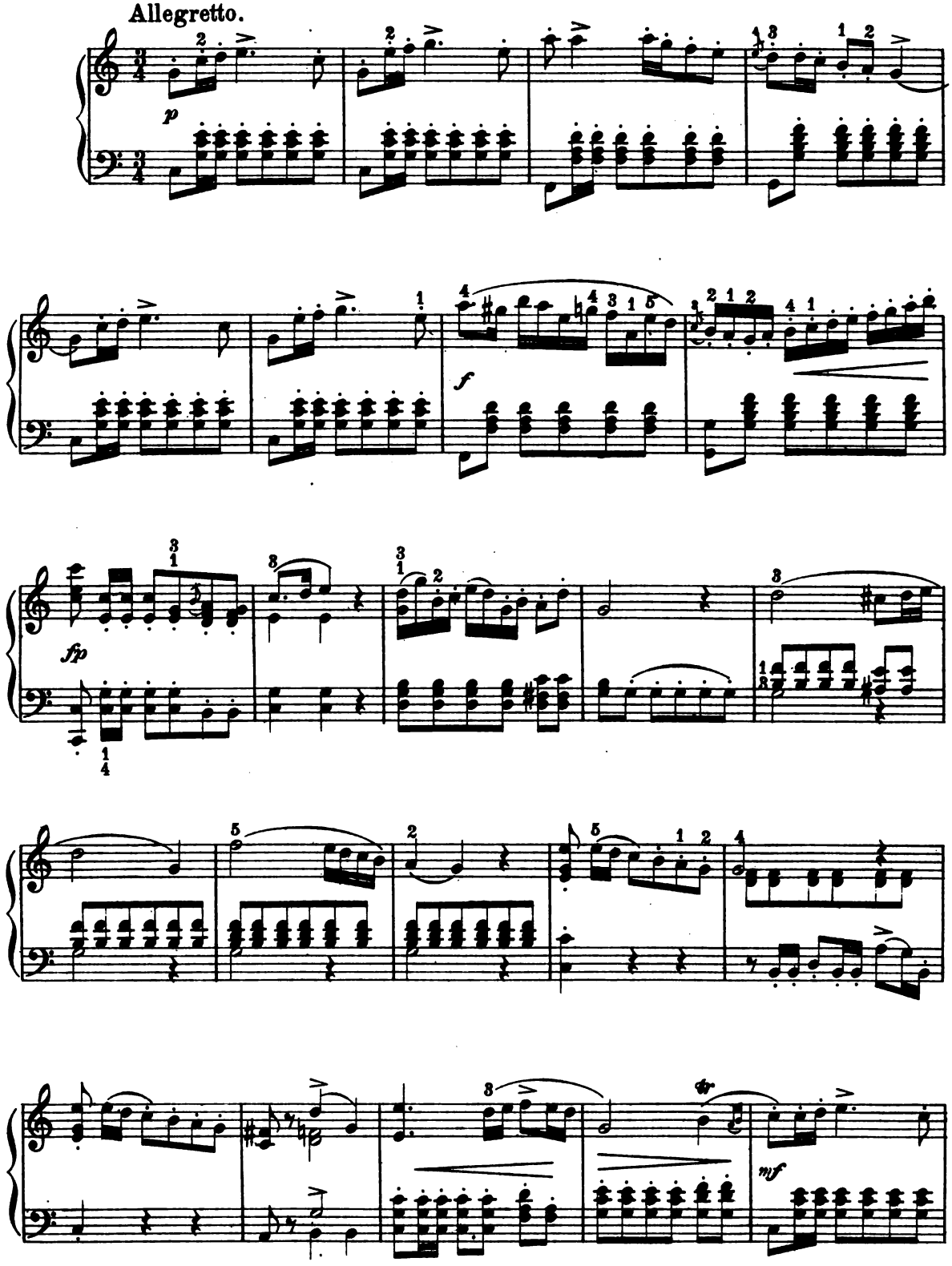
Ariette

from the Opera:

DER FREISCHÜTZ.

C. M. v. WEBER.



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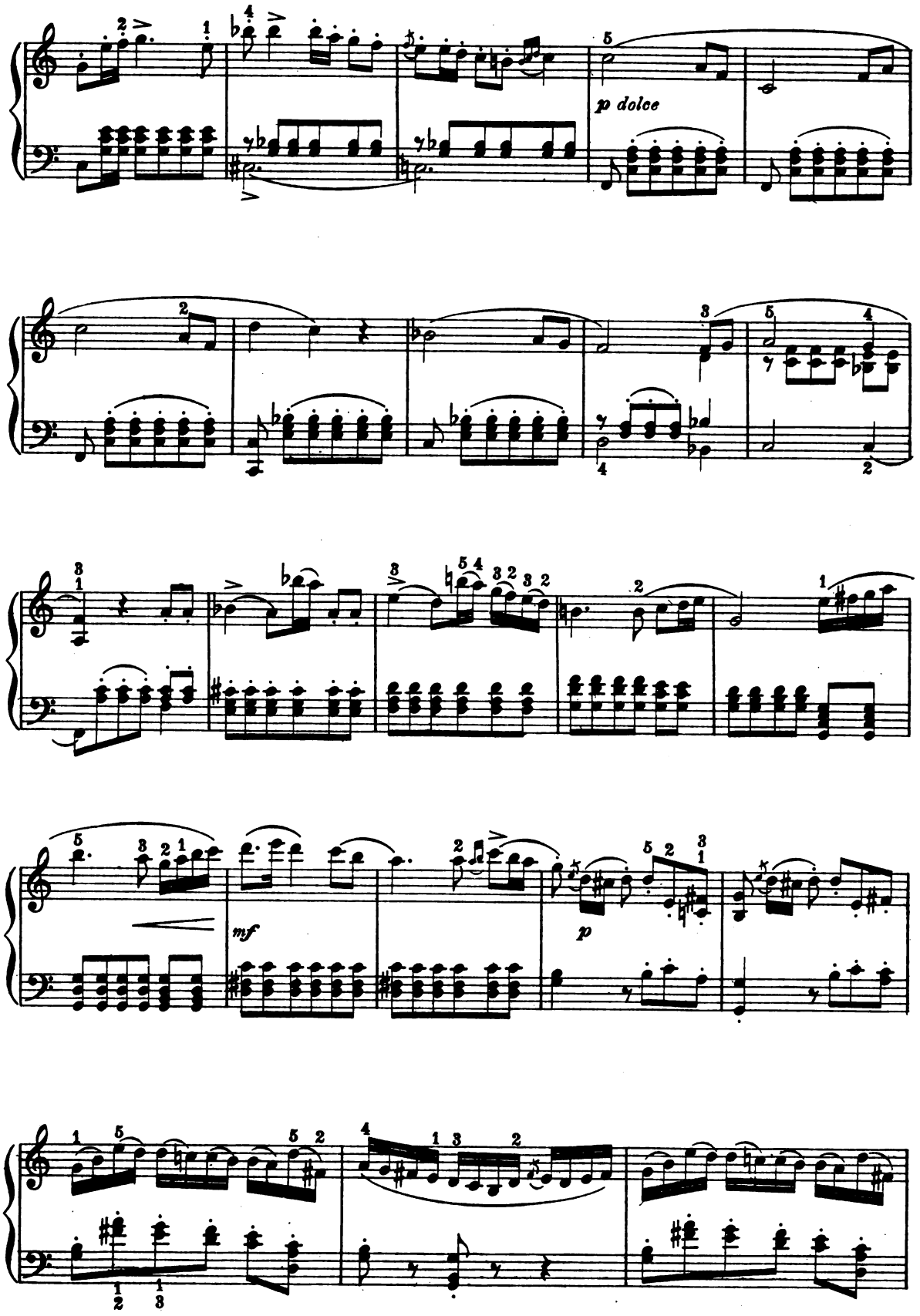

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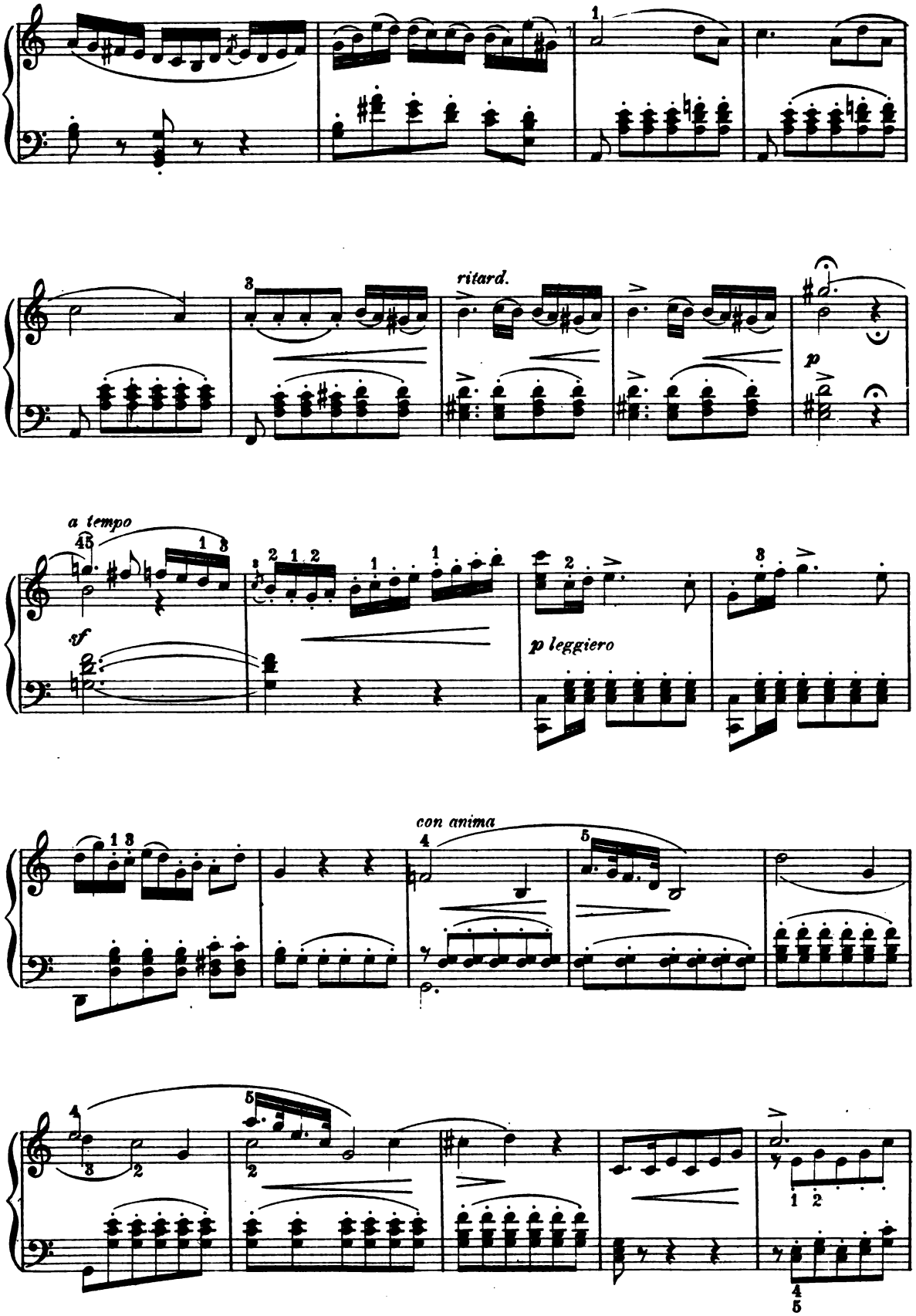

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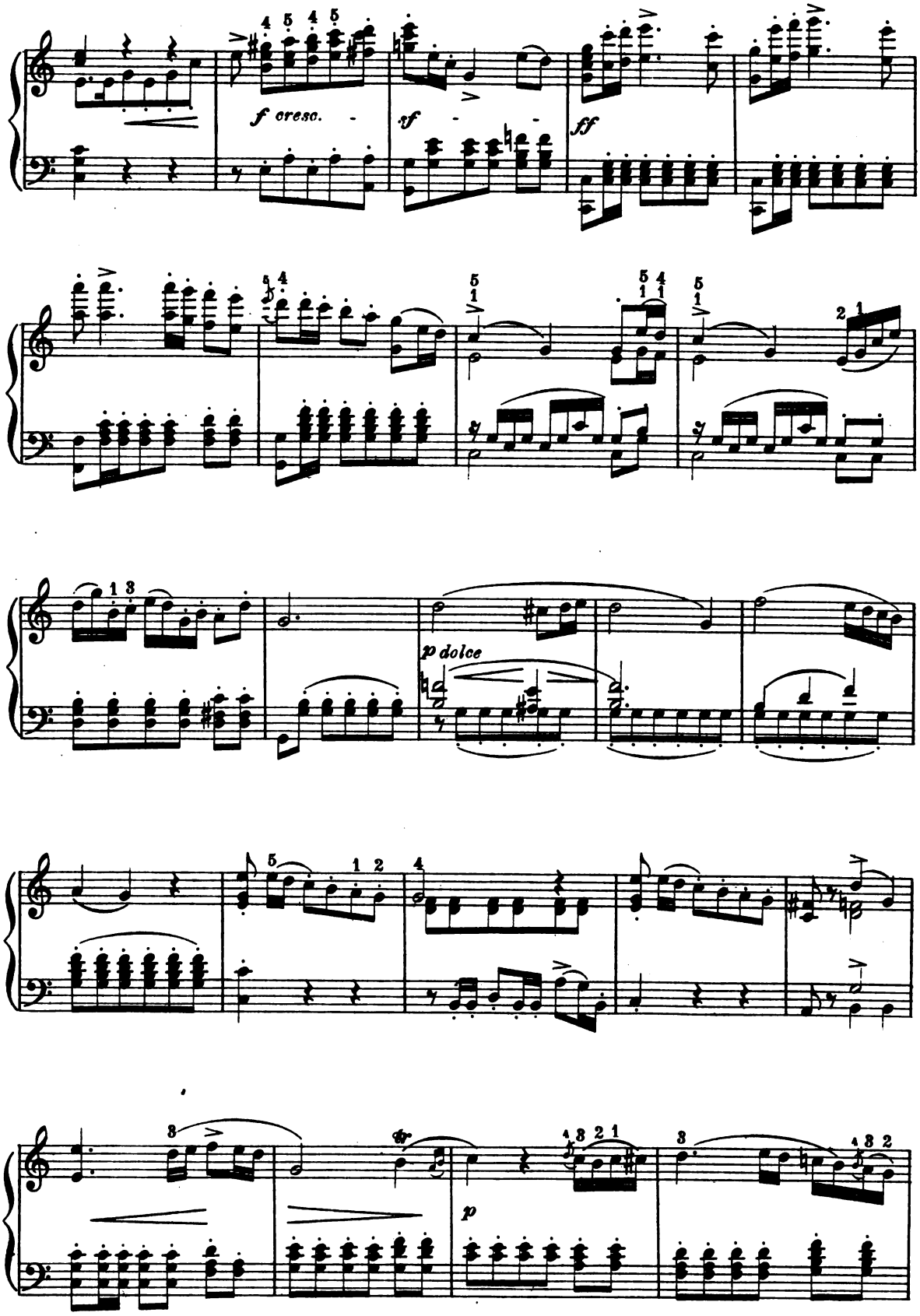

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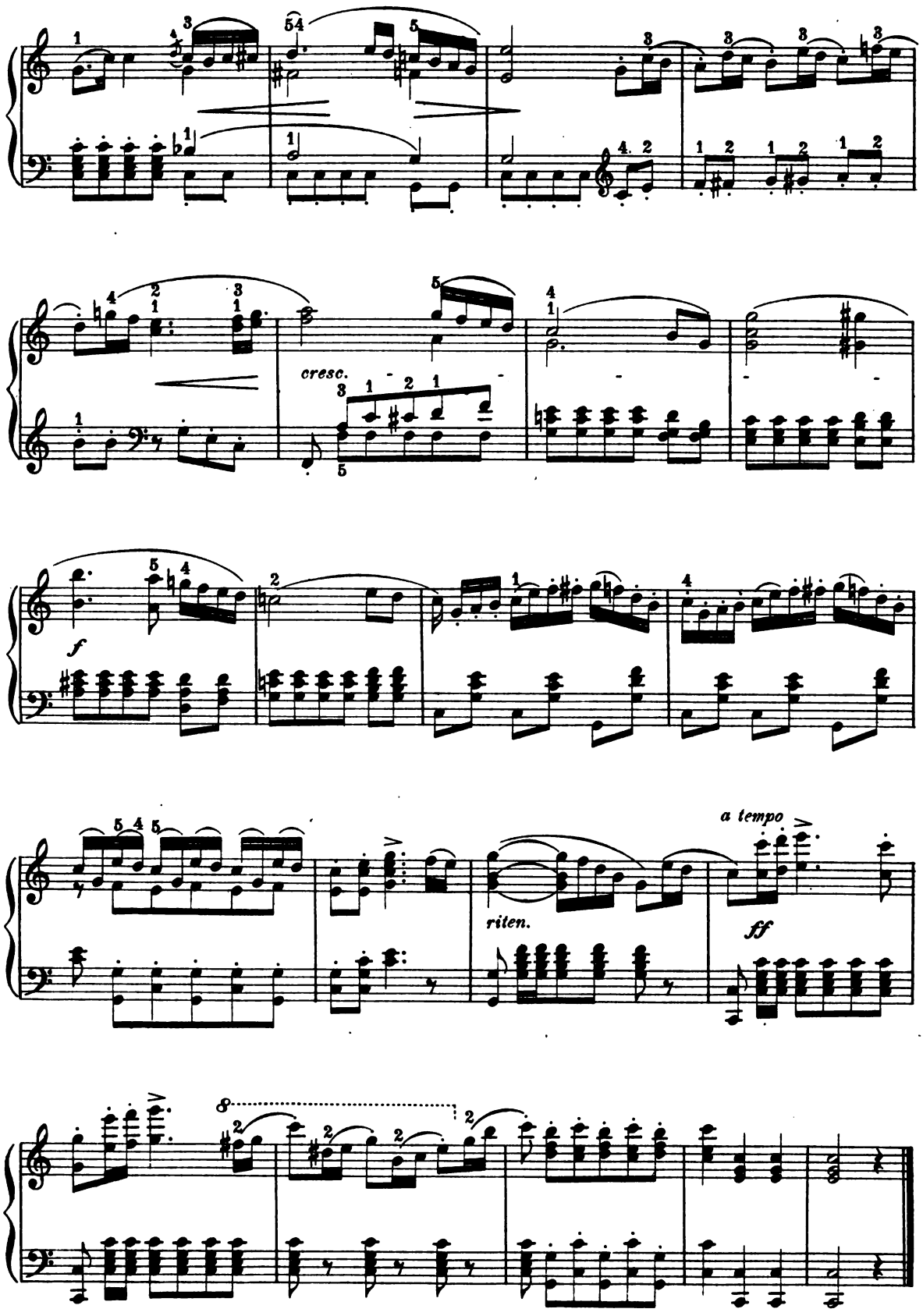

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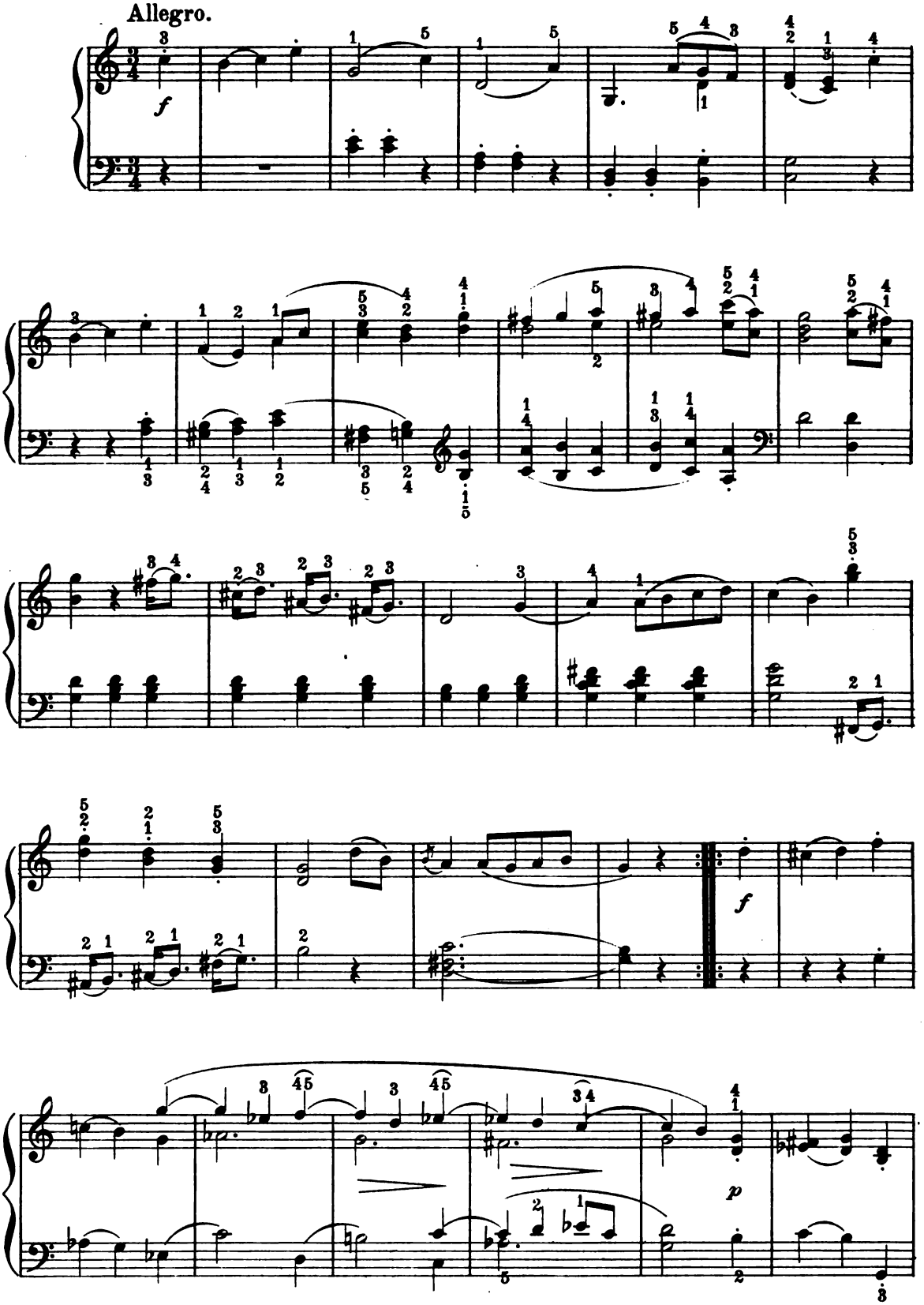
Minuet

from the String Quartet "The Emperor"

J. HAYDN.



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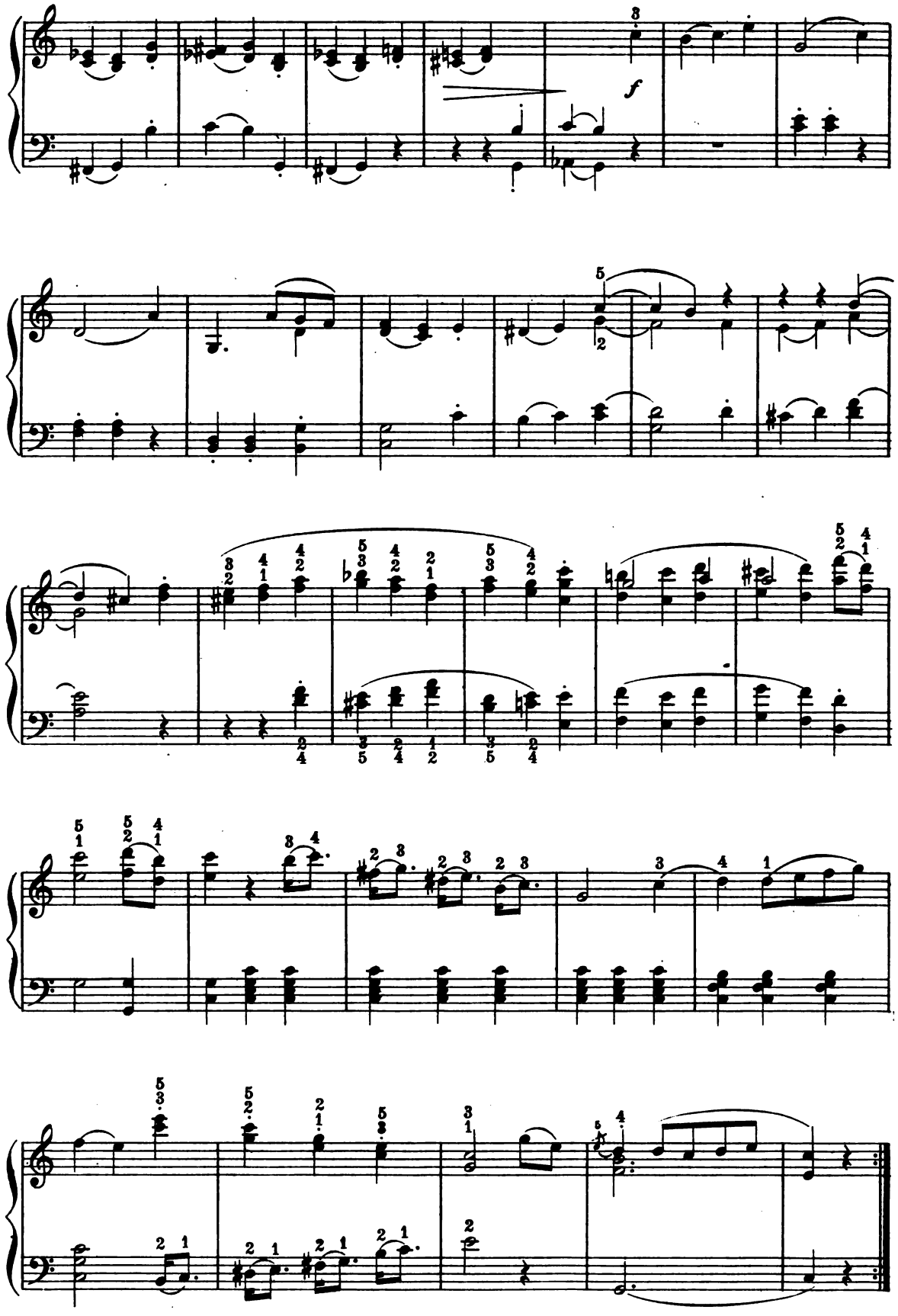

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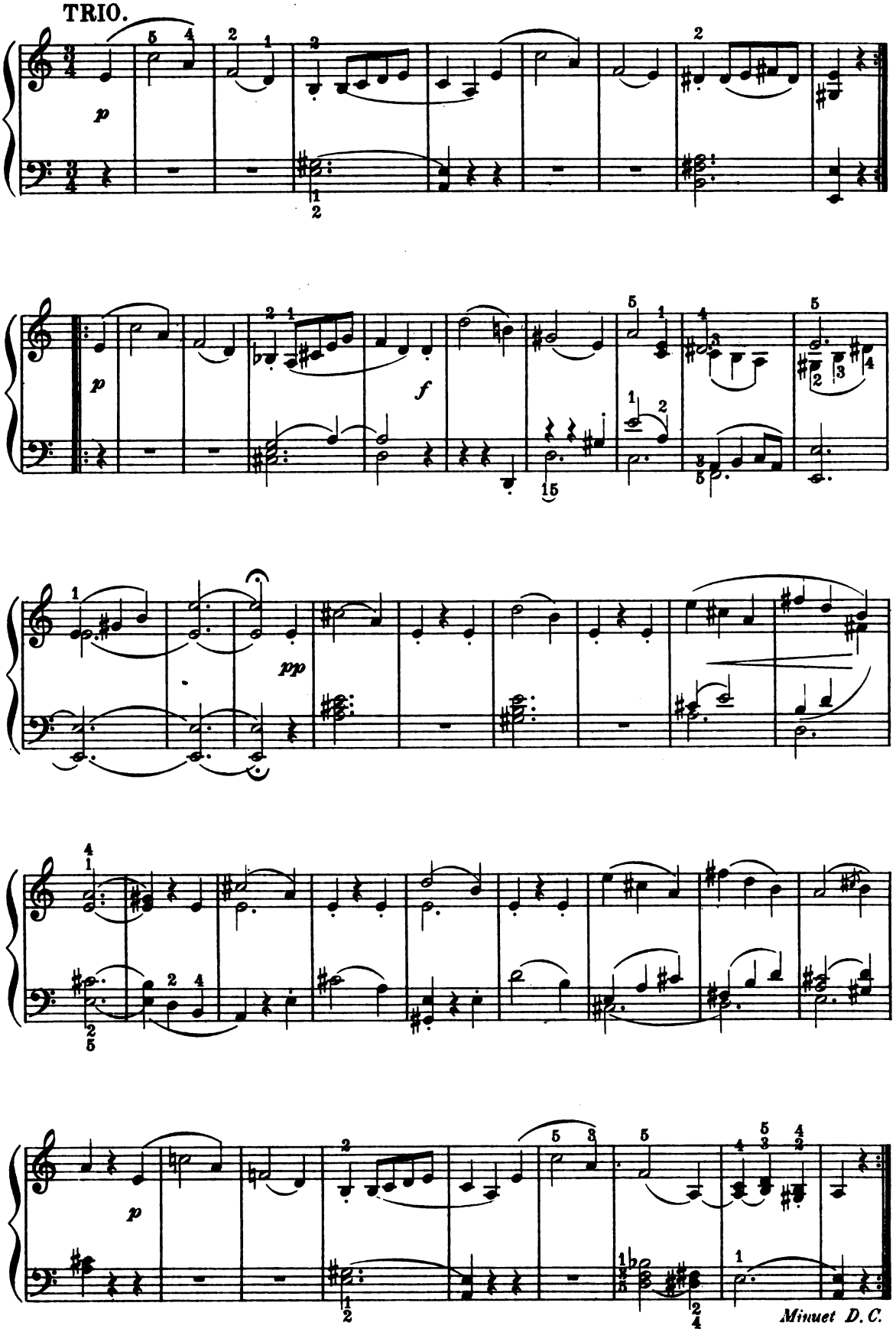
TRIO.



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GEORGE ELBRIDGE WHITING

GEORGE ELBRIDGE WHITING was born September 14, 1842, at Holliston, Mass. He began the study of the piano at five years of age with his brother Amos, who was at that time organist at Springfield, Mass. He so far progressed in his studies that at the age of thirteen he played in a public organ concert at Worcester, Mass., and two years later became organist of the North Congregational Church at Hartford, which was a position of unusual importance for a boy of fifteen. Four years later, that is in 1862, he became organist at Dr. Kirk's church in Boston, and afterward at Tremont Temple, in the meanwhile studying the organ with George W. Morgan of New York.

In 1863 he went to England in order to study the organ under W. T. Best. He returned to America after a short time, and became organist at St. Joseph's Church, Albany, having for a member of his choir Emma La Jennesse, afterward known as Madame Albani.

He went to Berlin in 1874 to study harmony with Haupt and orchestration with Radache. He was organist and musical director at the Church of the Immaculate Conception, Boston, 1876–8, and again since 1883. From 1878 to 1883 he was organist at the Cincinnati Music Hall, and professor of organ and composition, Cincinnati College of Music. In 1882 he became a member of the Faculty of the New England Conservatory of Music, having the organ for his special department. He resigned from this position in 1897.

Among his principal compositions are: a *Mass in C minor* for voices, orchestra and organ (1872); *Mass in F minor; Te Deum in C major* (1874); *Dream Pictures*, a cantata, first performed in 1876; several sets of Vespers; a *Piano Concerto in D minor;* and *Allegro* for orchestra; the cantatas, *The Tale of the Viking*, and *Midnight;* overture, *Princess;* a one act opera, *Lenora* (in Italian); *Benediction of the Blessed Sacrament*, Catholic vespers, for which he wrote the organ accompaniment in 1909; also the organ accompaniment for *Requiem Mass*, by Franz X. Schmidt in 1908; besides many compositions for the organ, songs for solo voice and quartets, etc.

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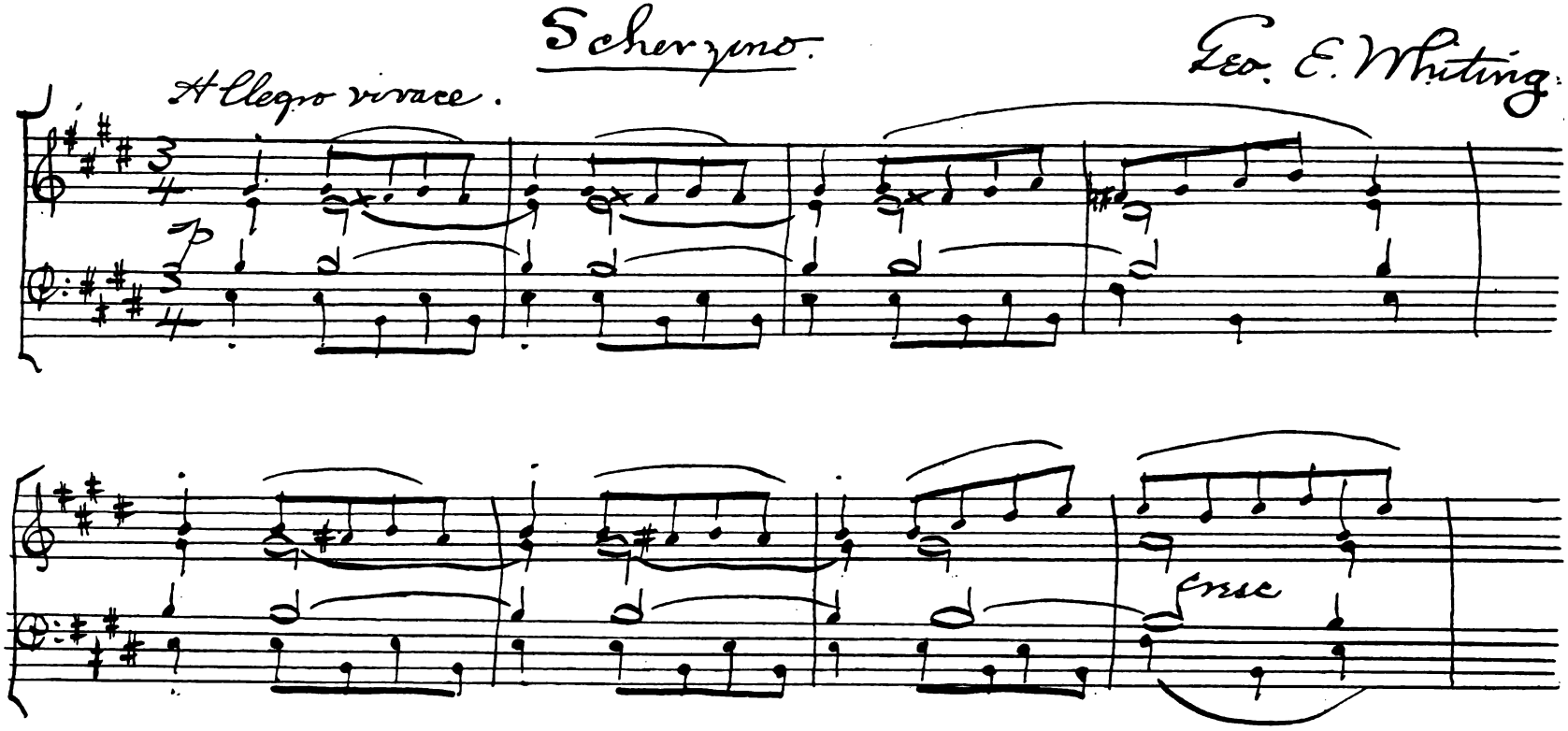

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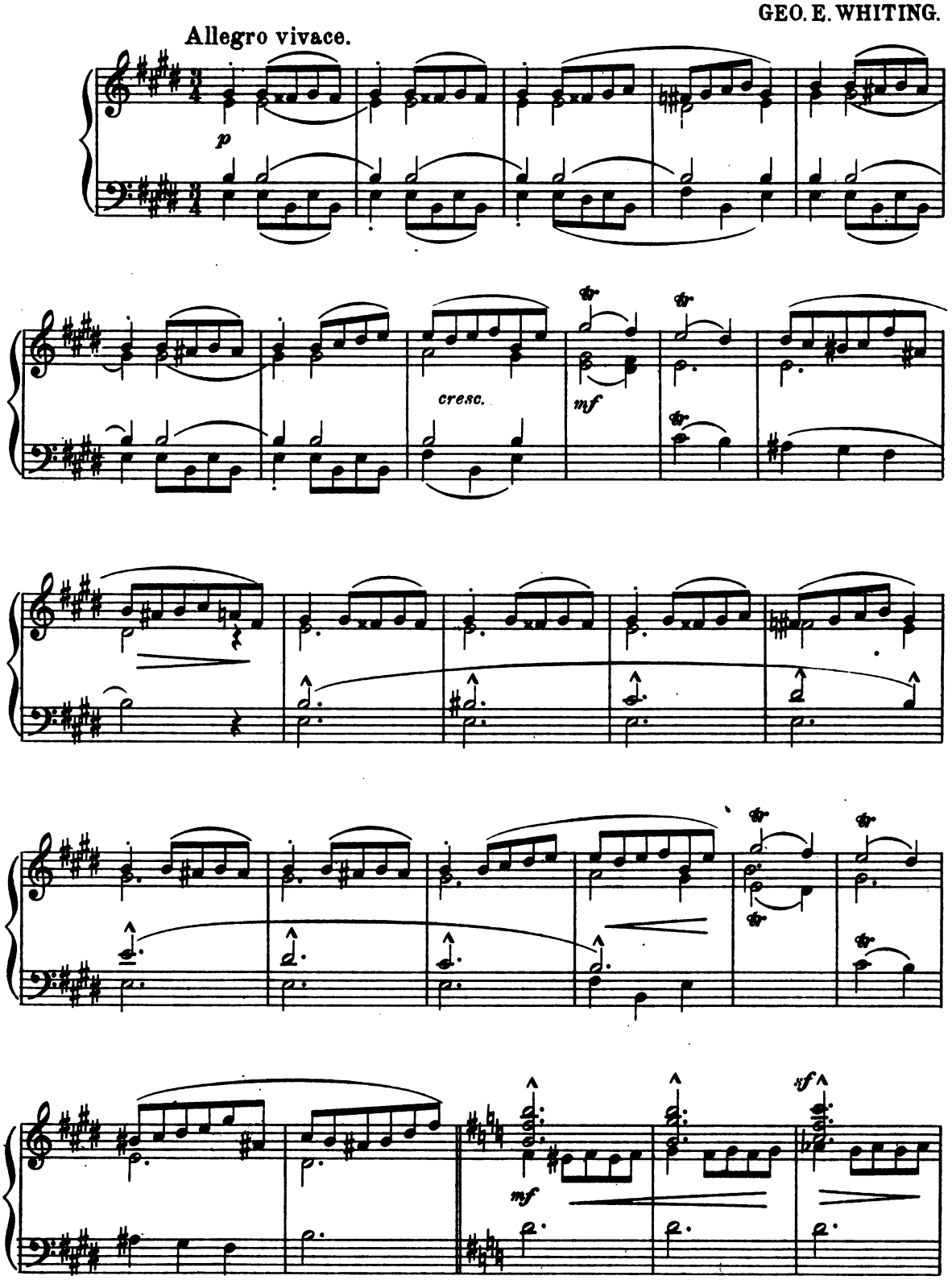
Scherzino.

GEO. E. WHITING.



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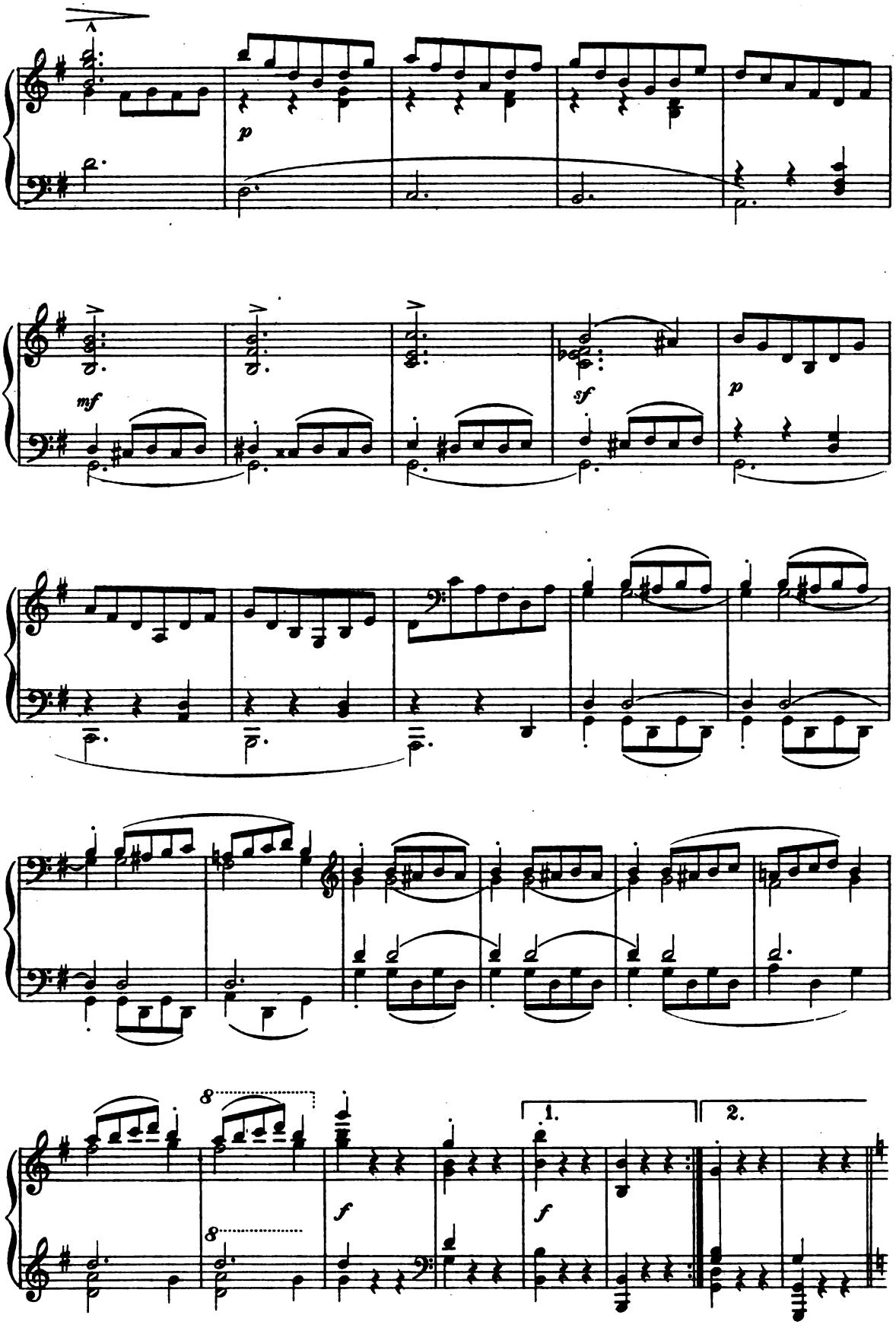

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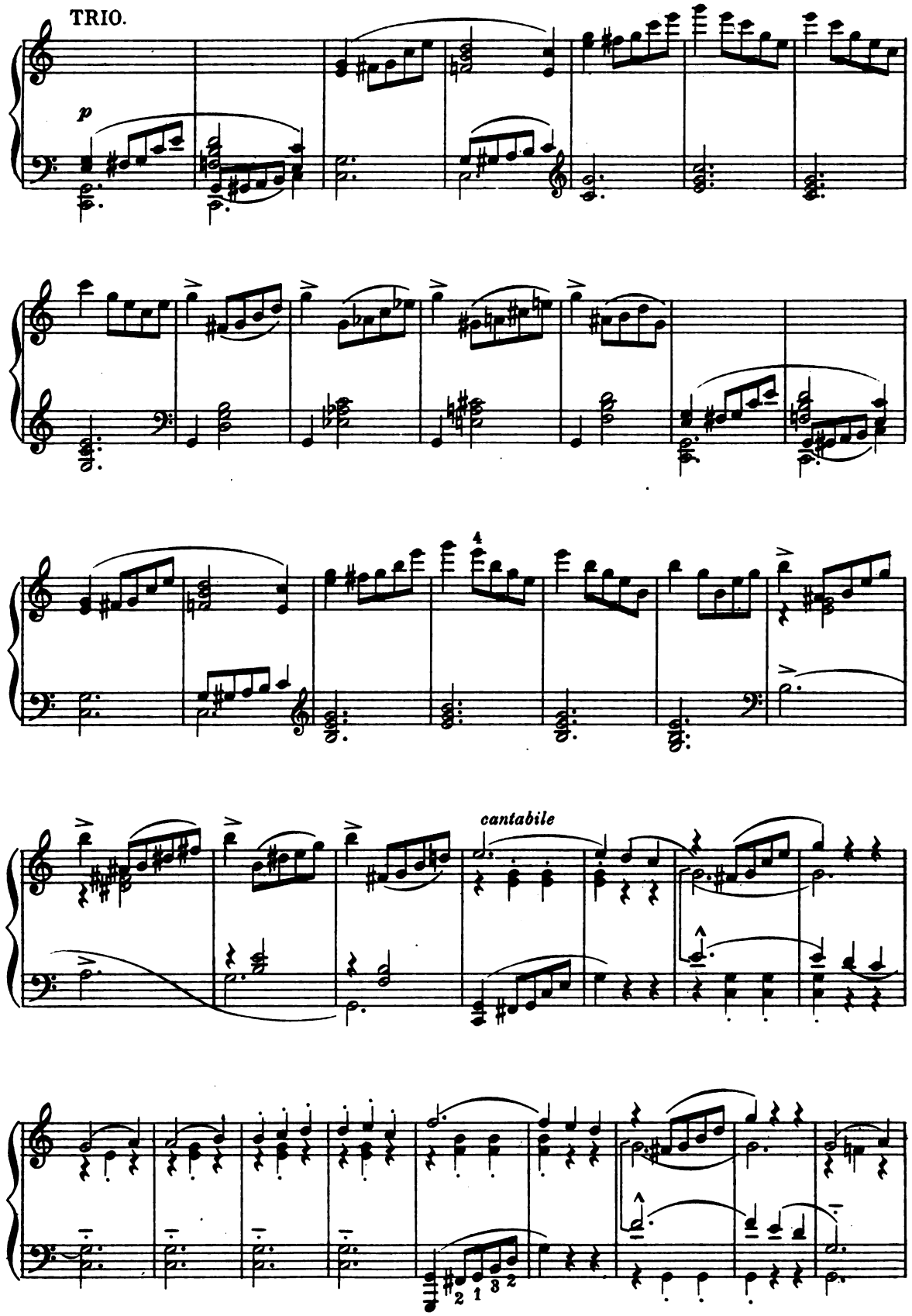

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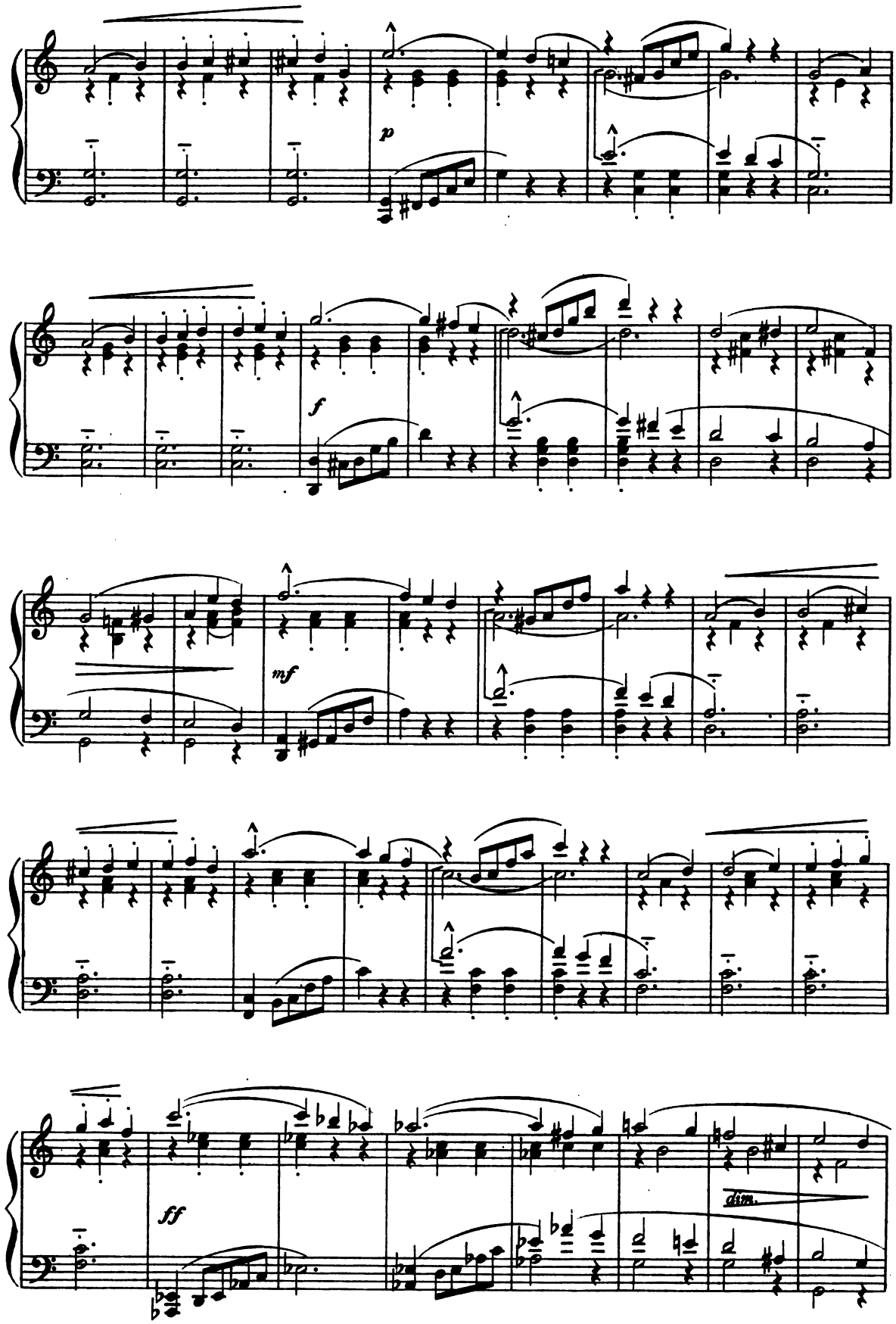

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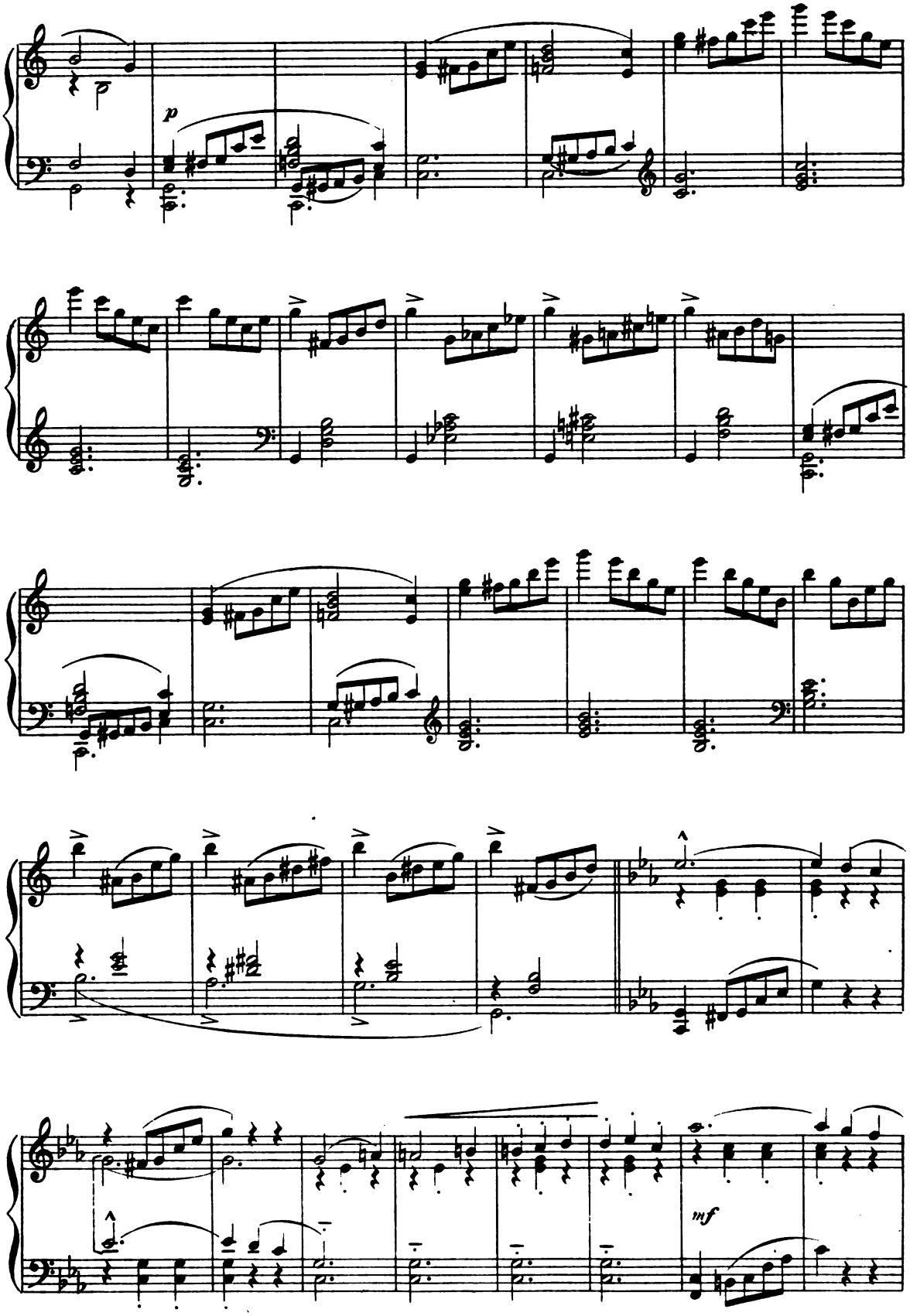

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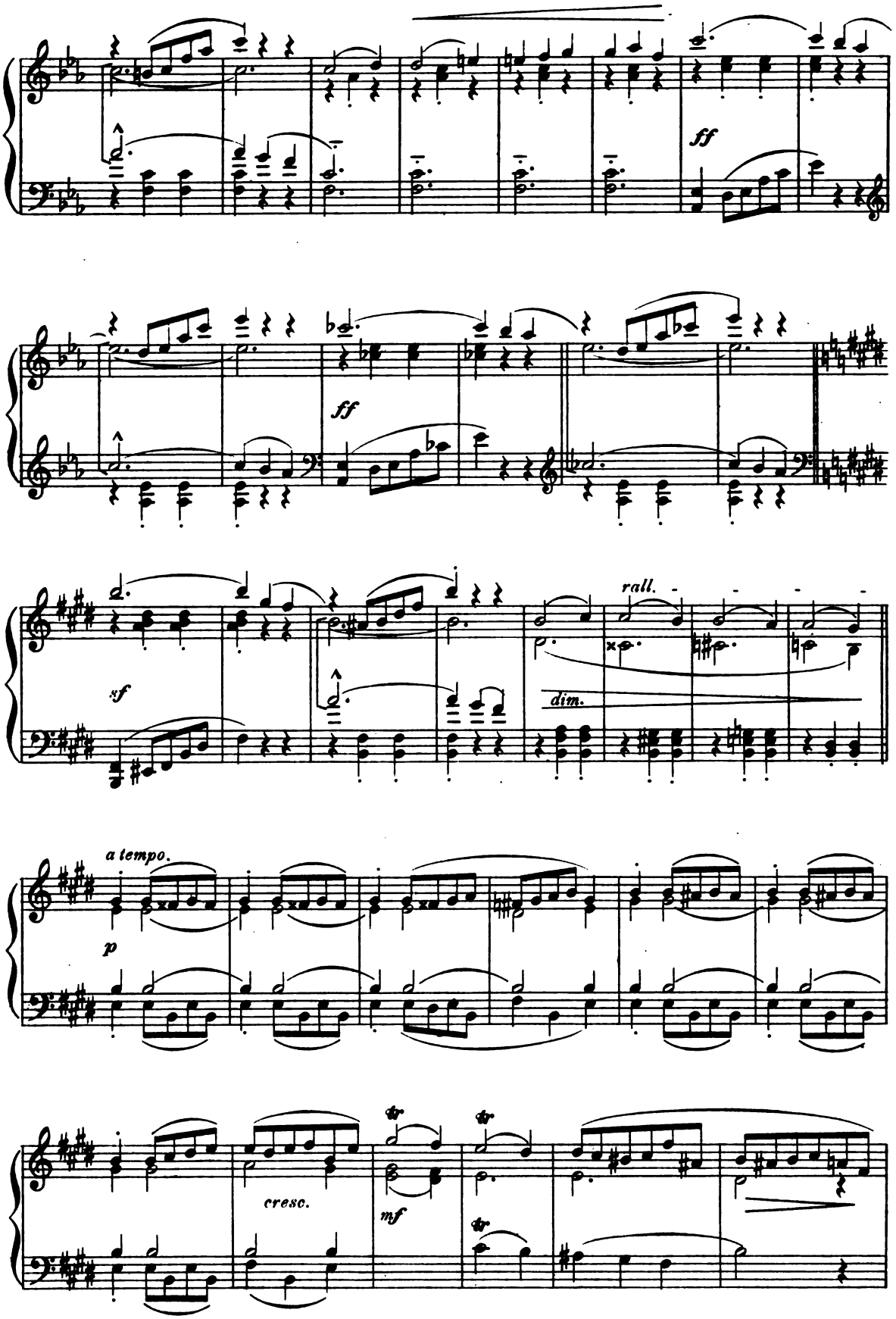

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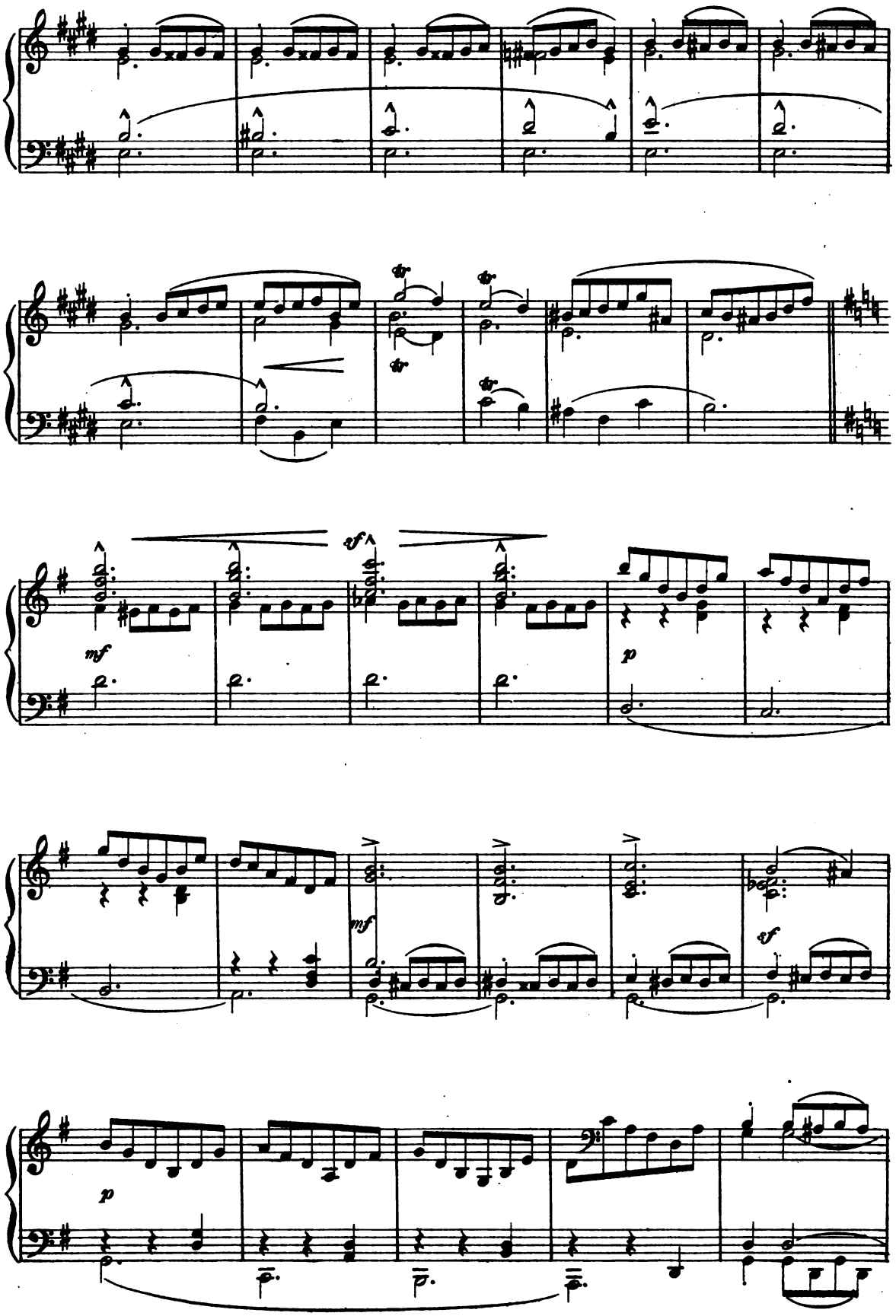

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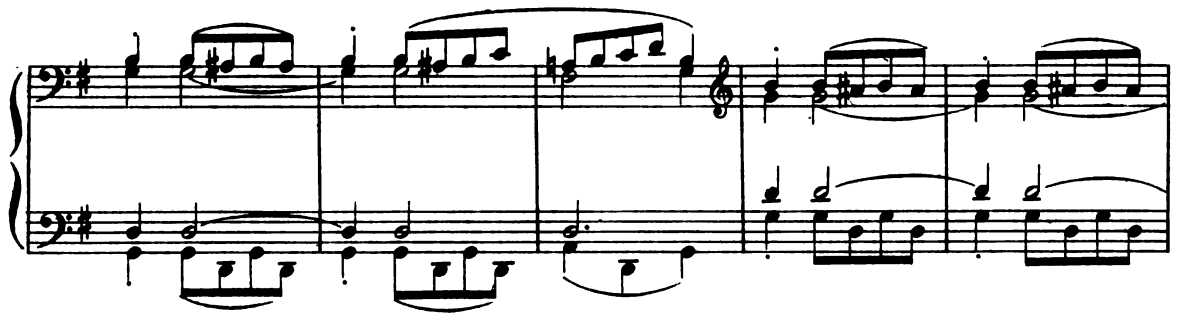

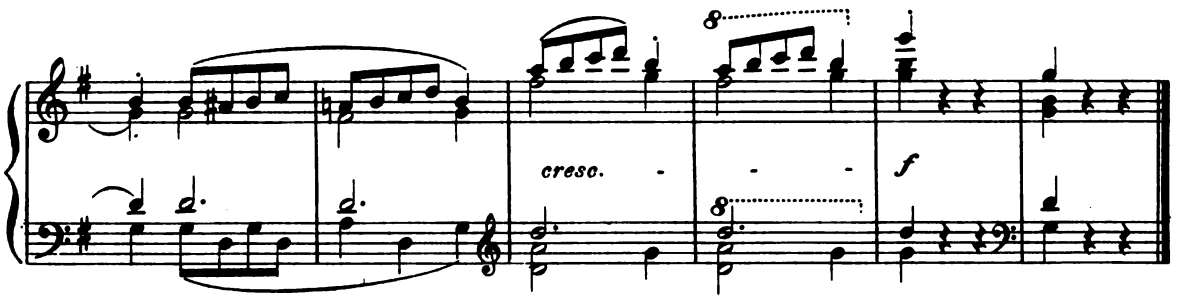

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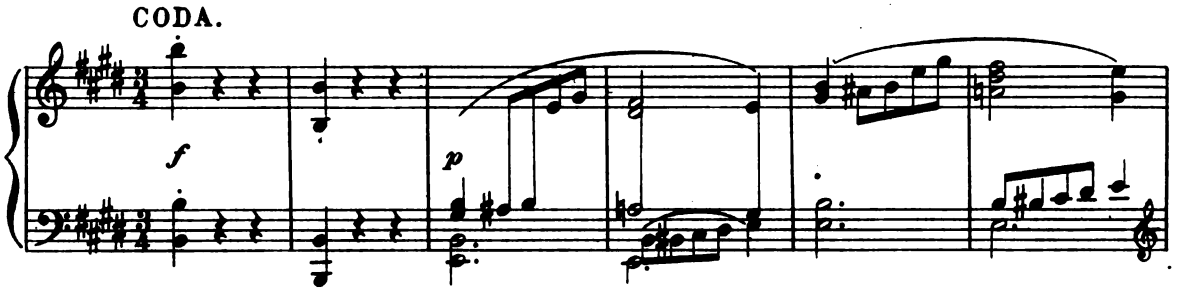

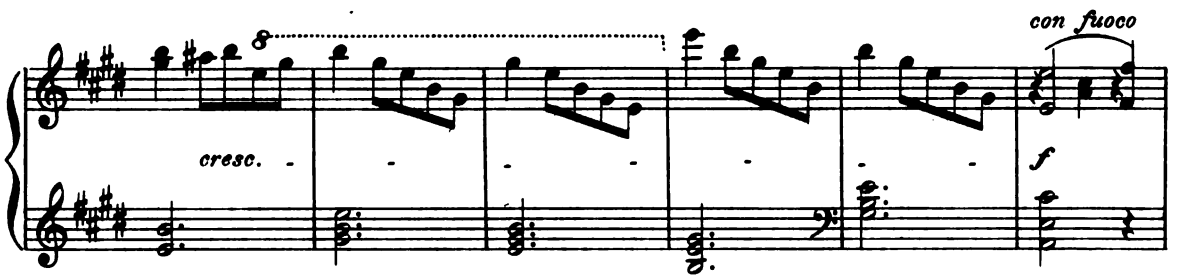

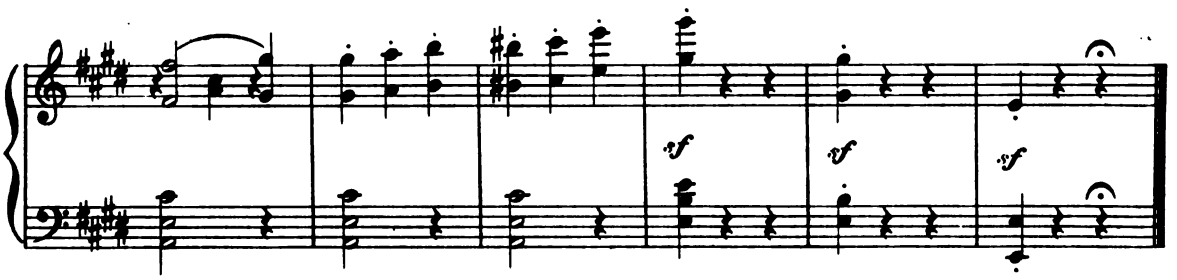

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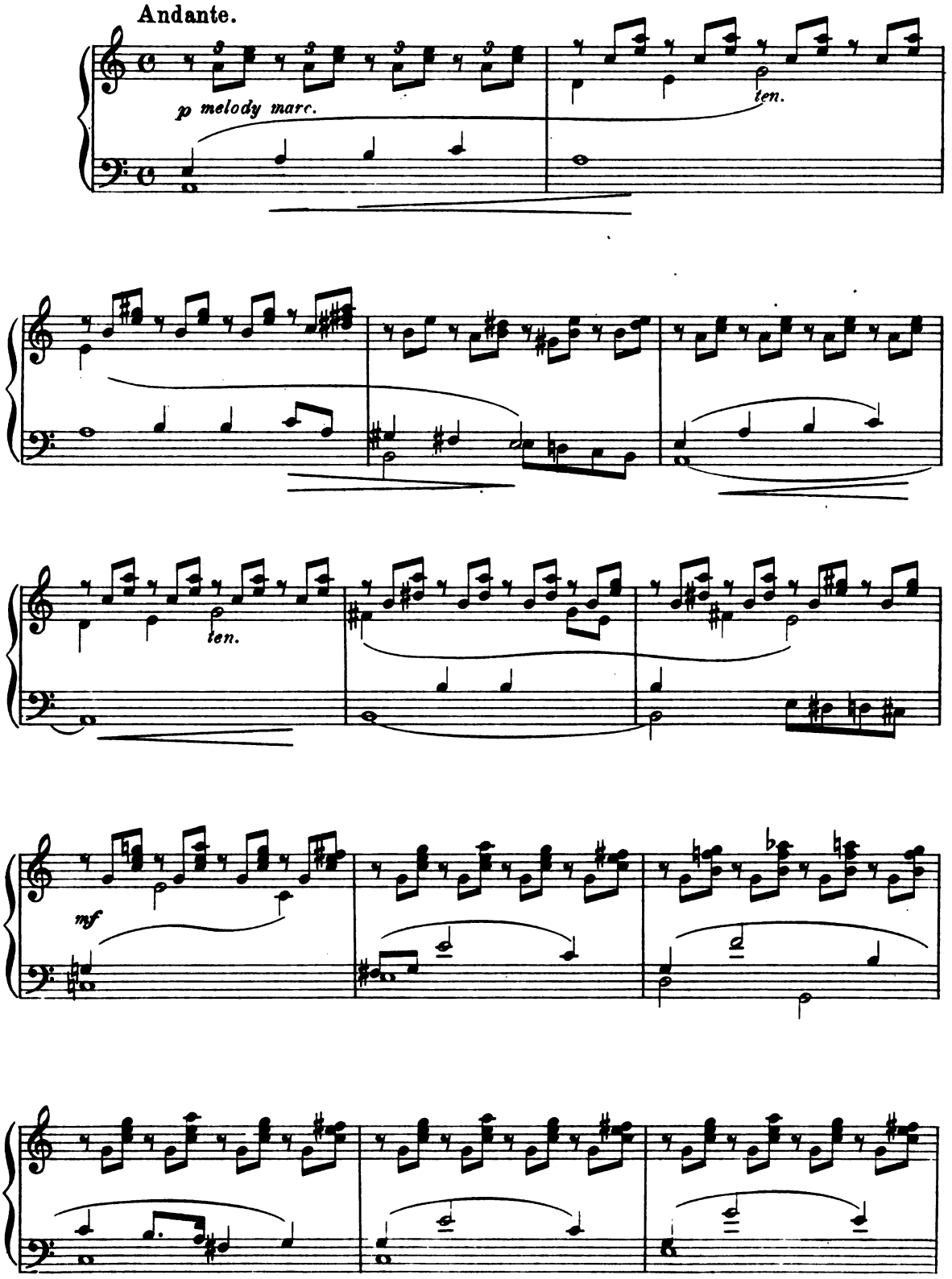
Legend for a Child.

GEO. E. WHITING.



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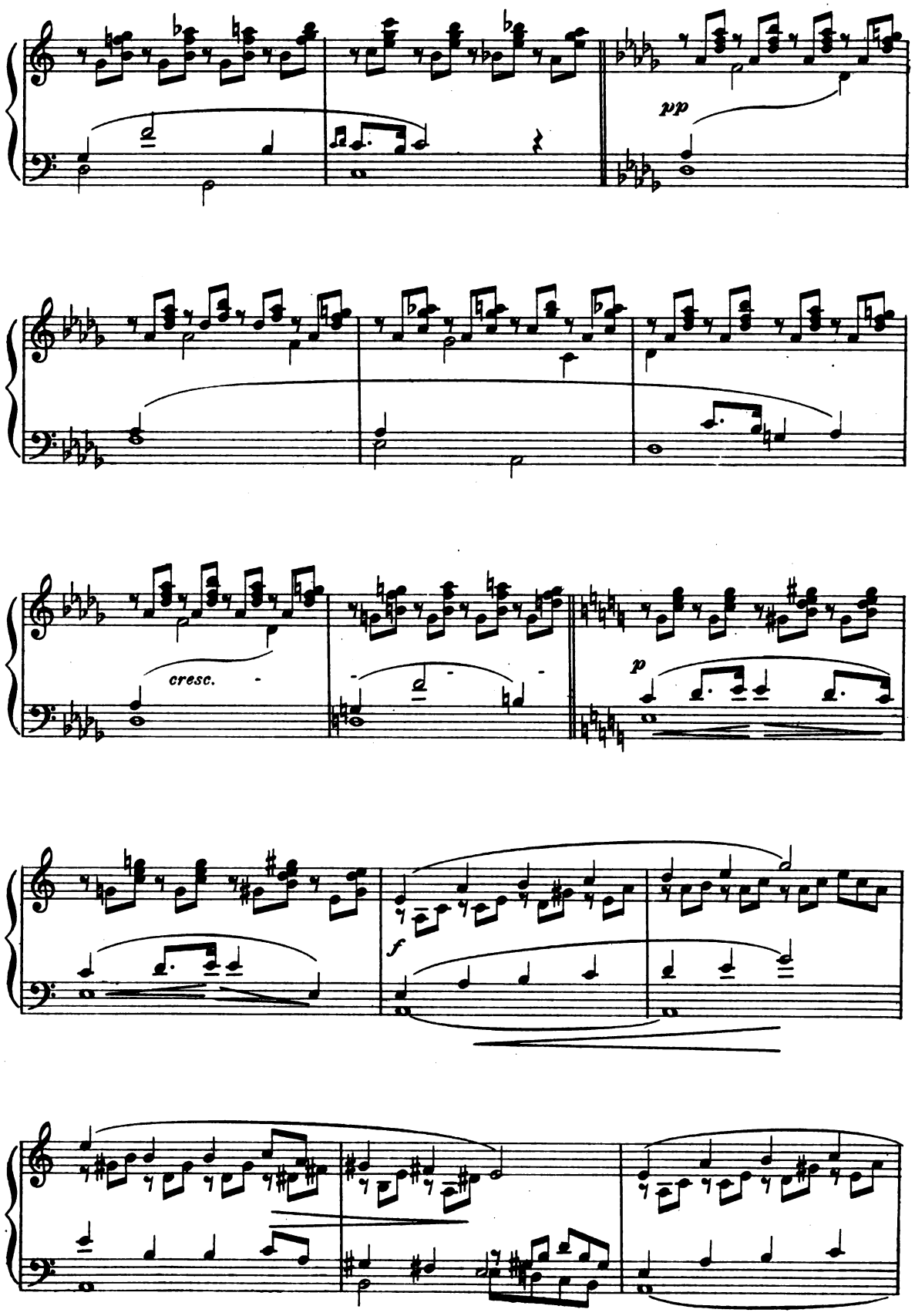

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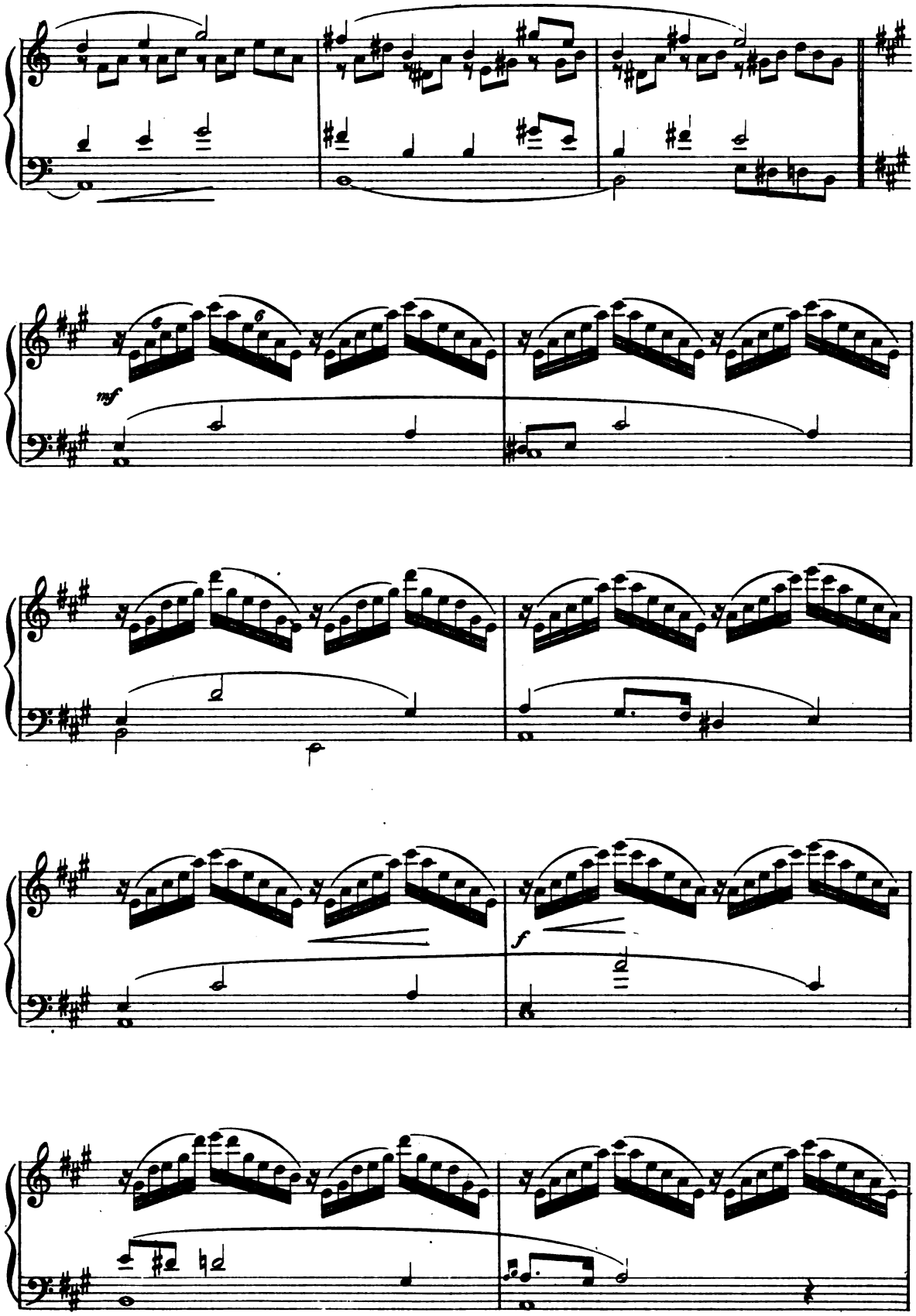

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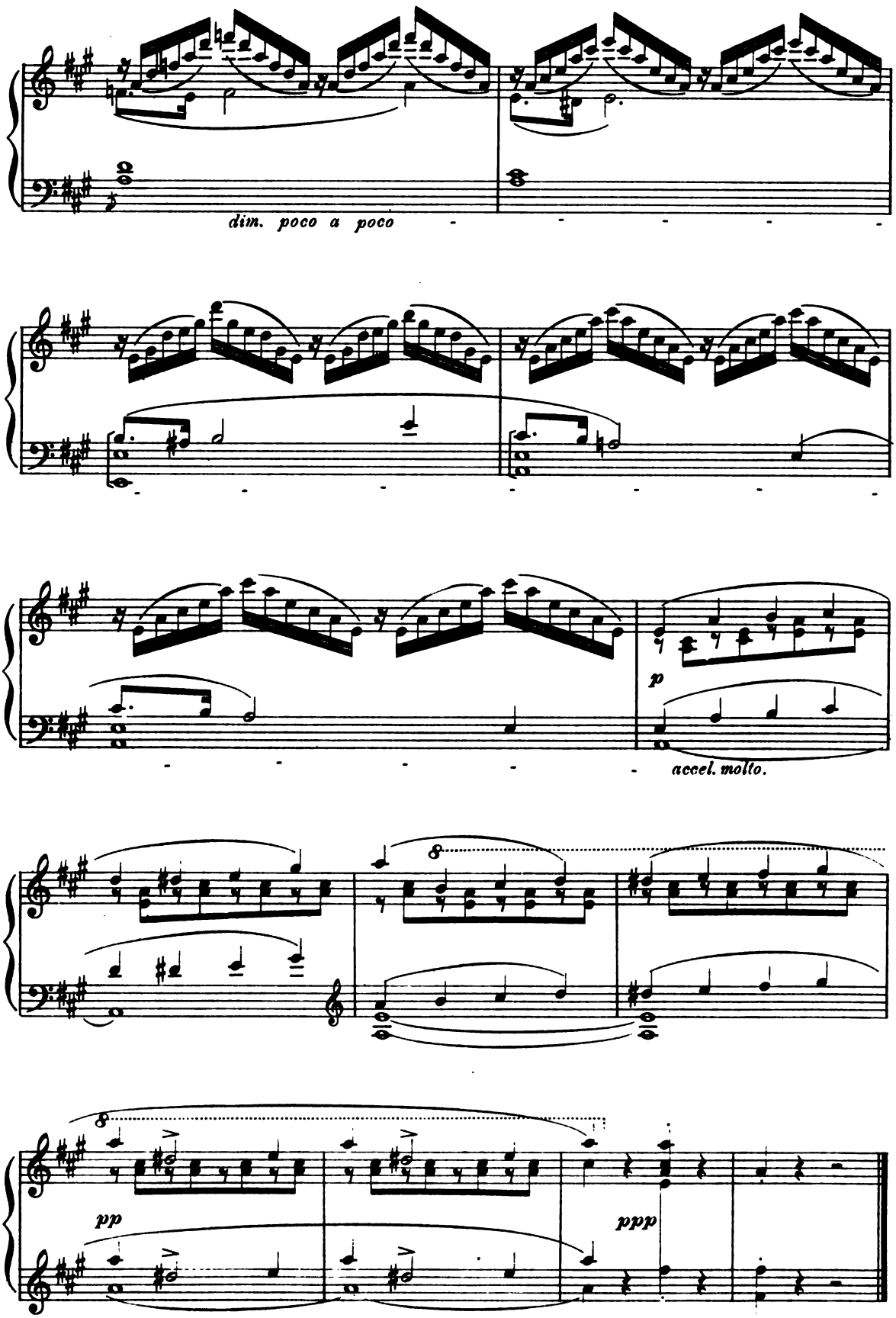

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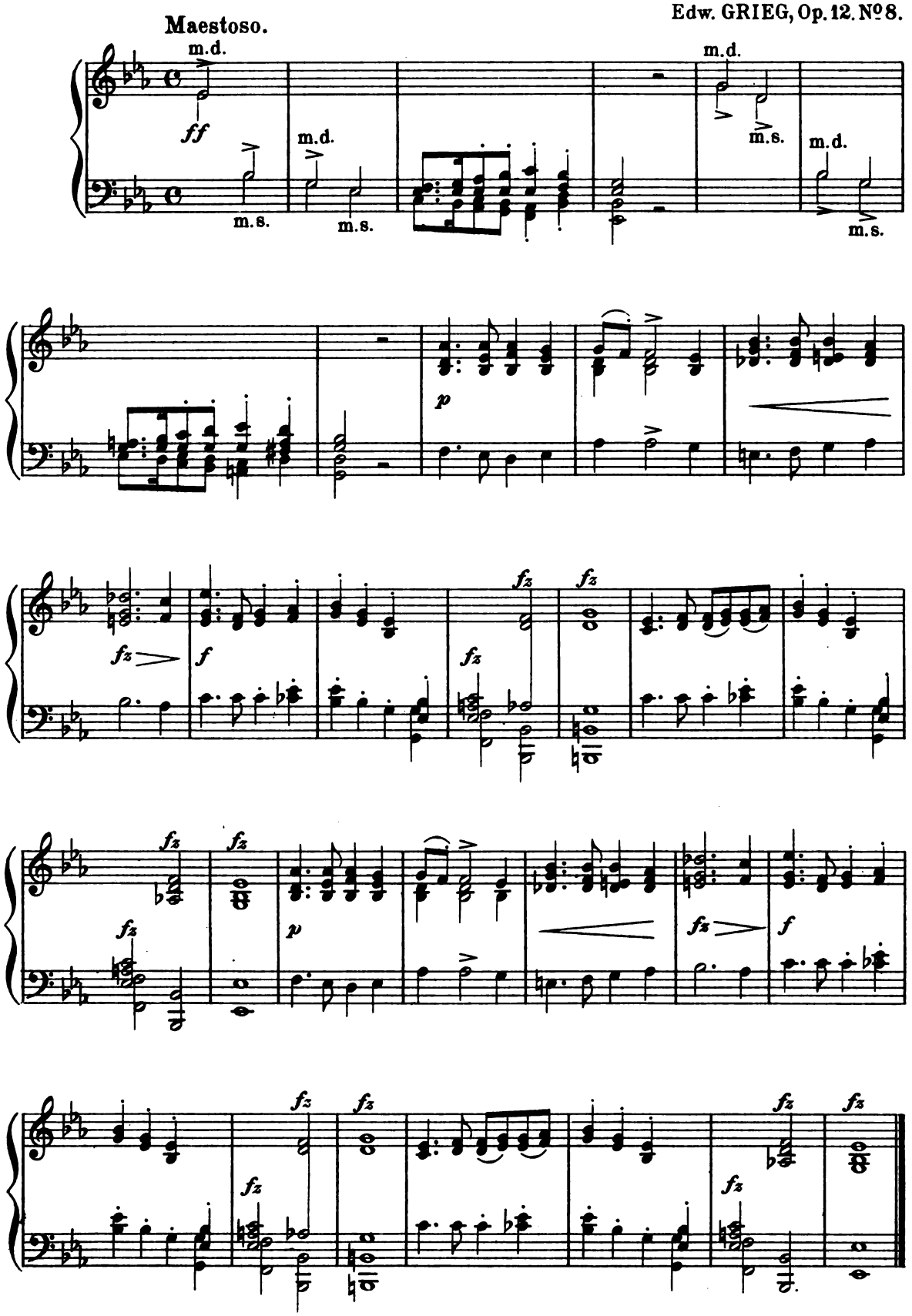
Patriotic Song.

Edw. GRIEG, Op. 12. No 8.



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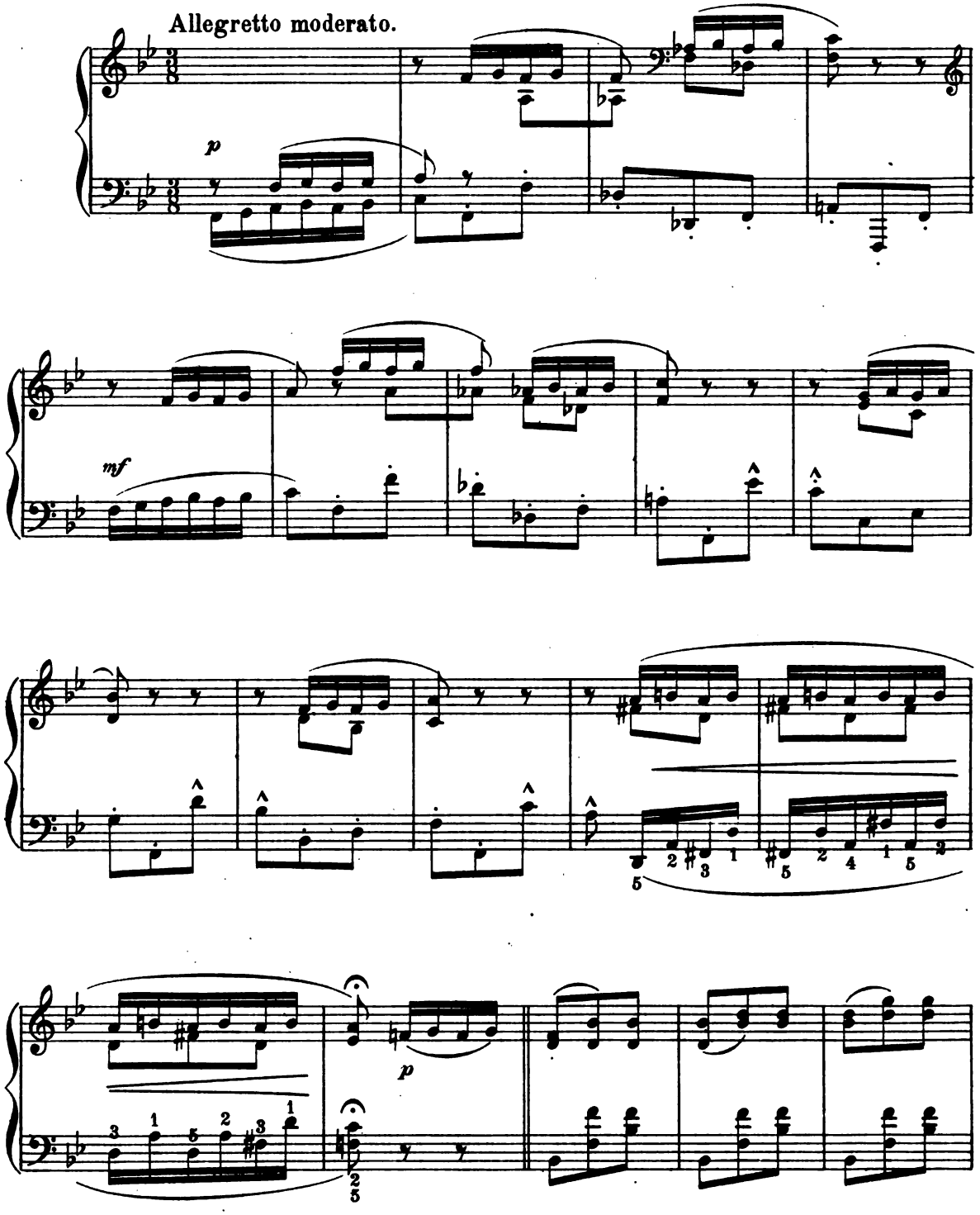
Walzer

from the

Second Serenade for String Quintet.

R. VOLKMANN.

Transcription by Rudolf Altschul.



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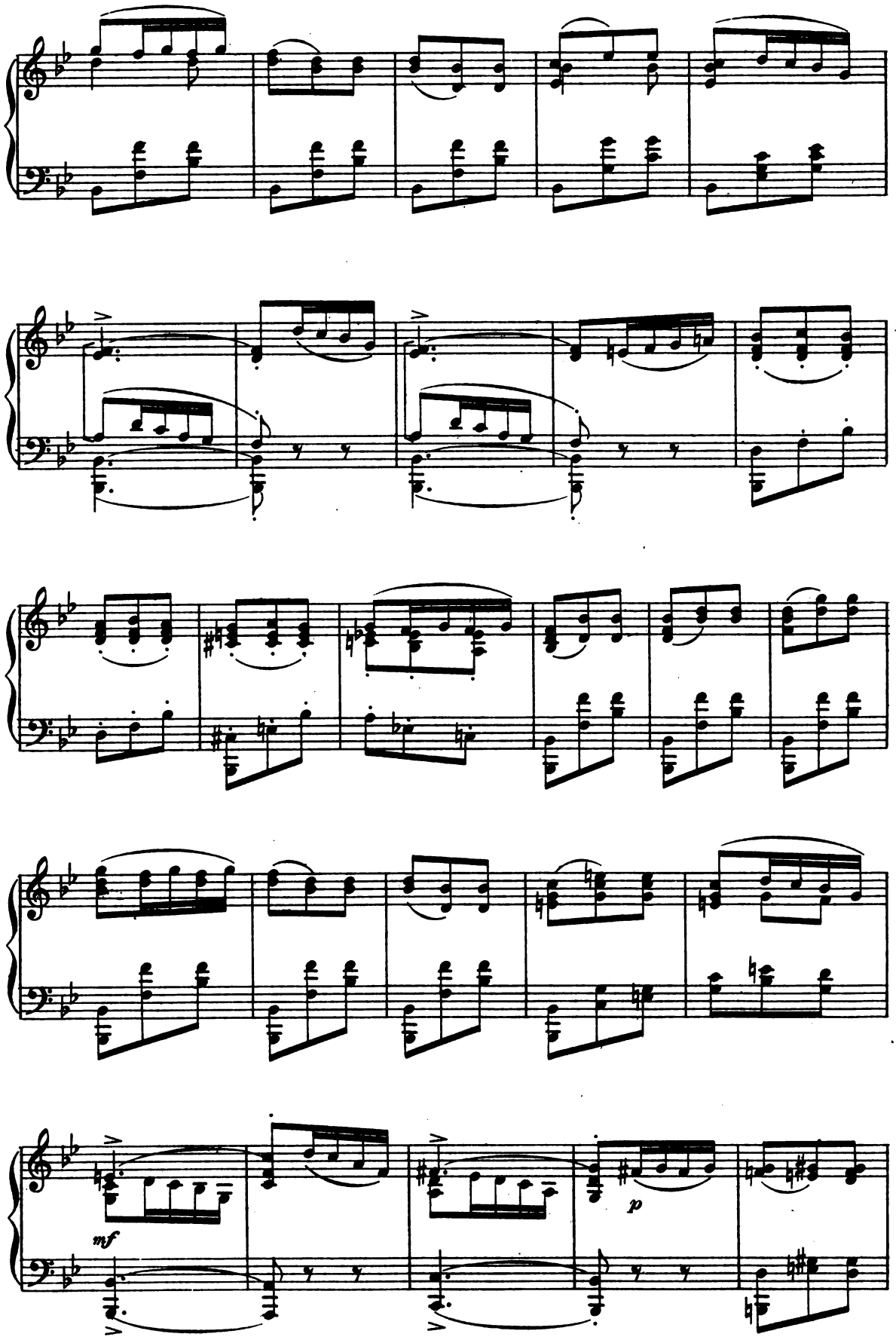

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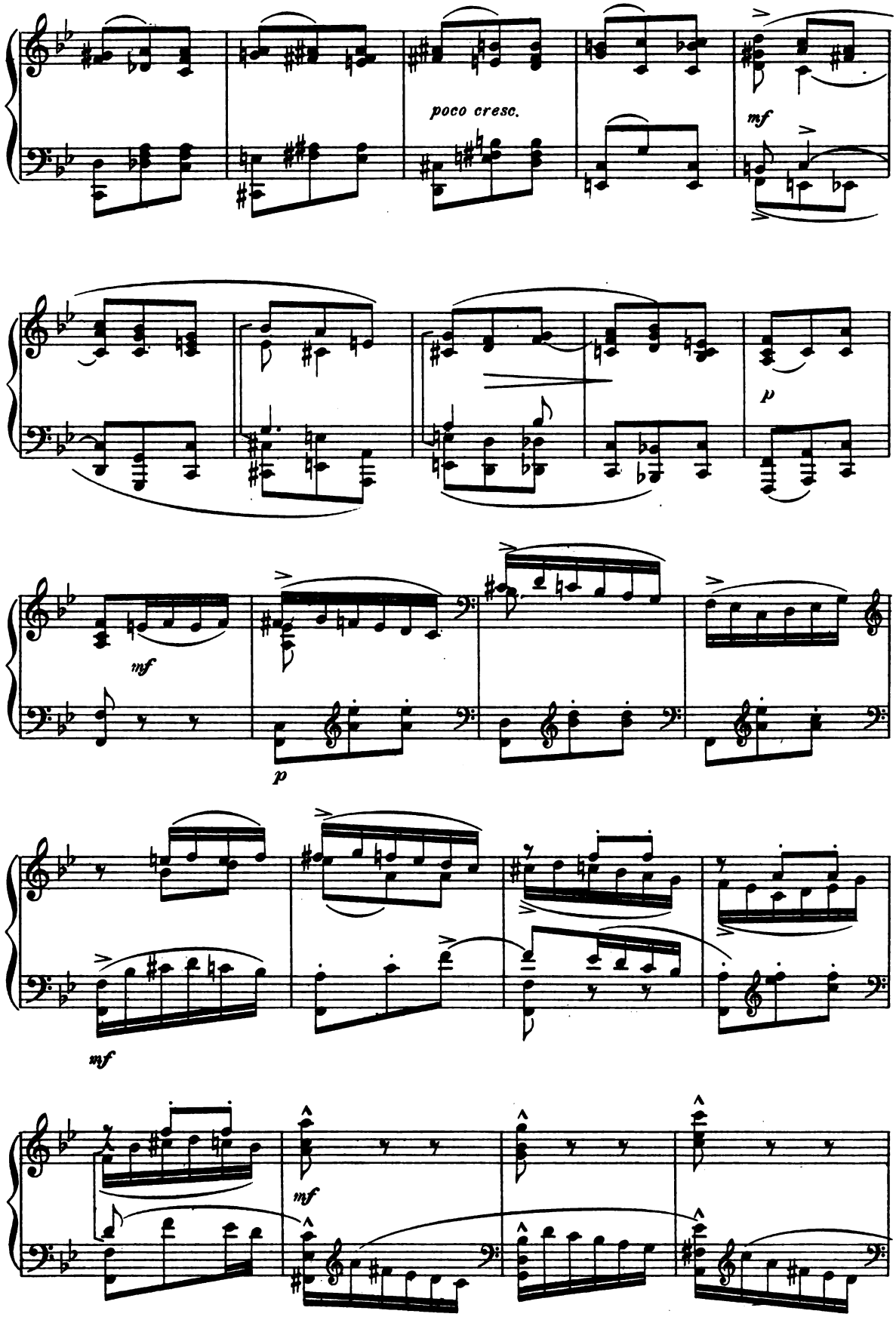

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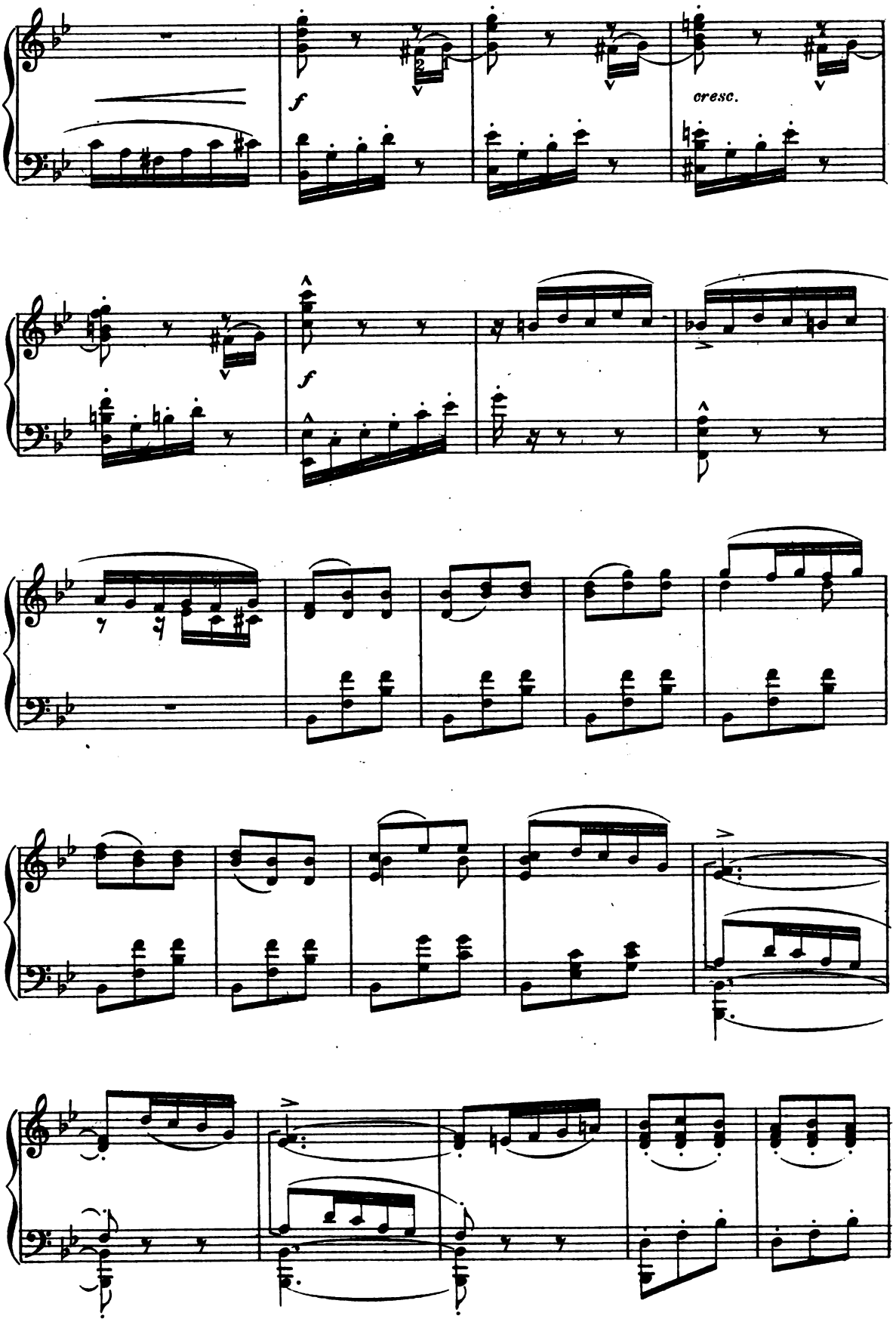

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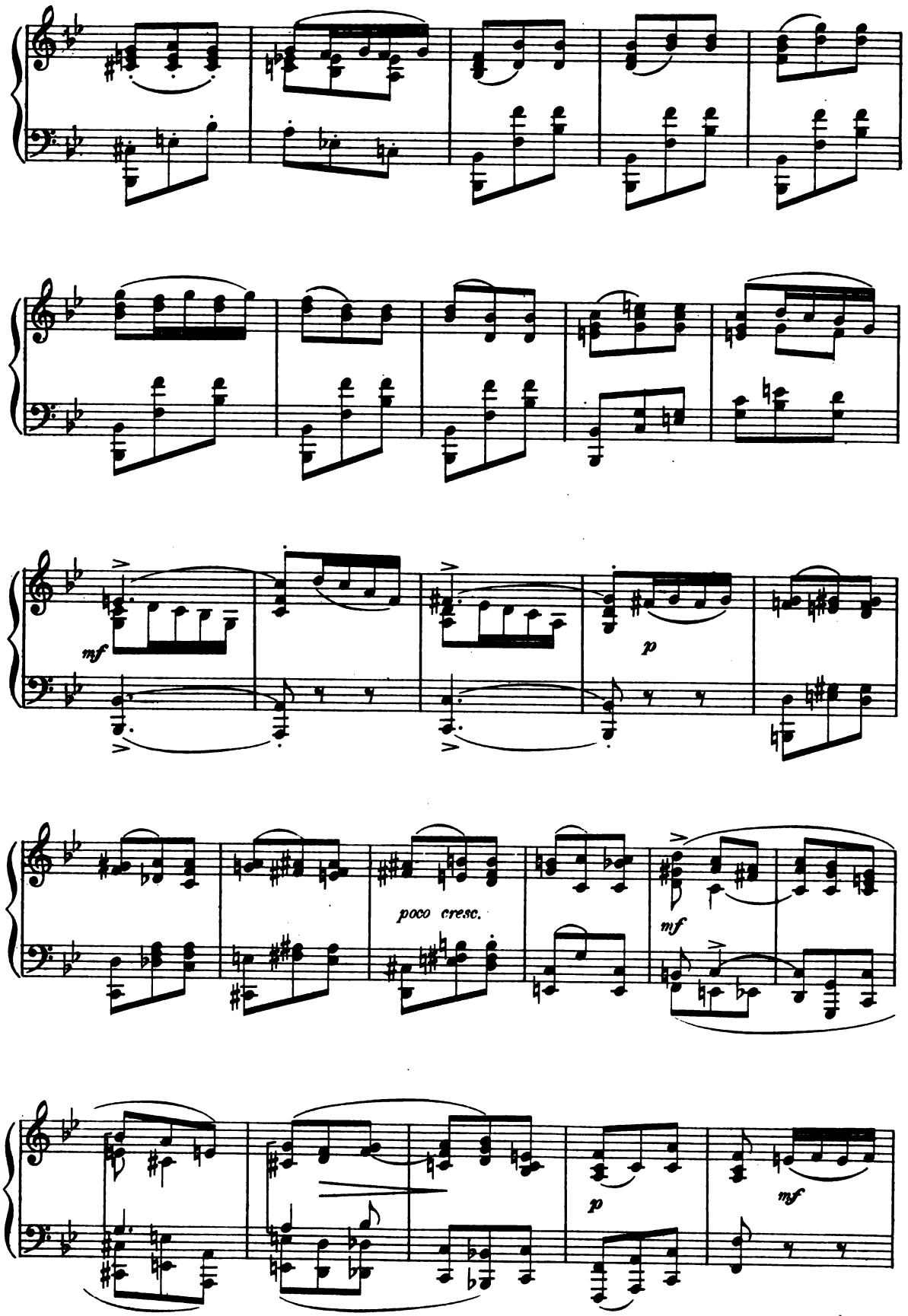

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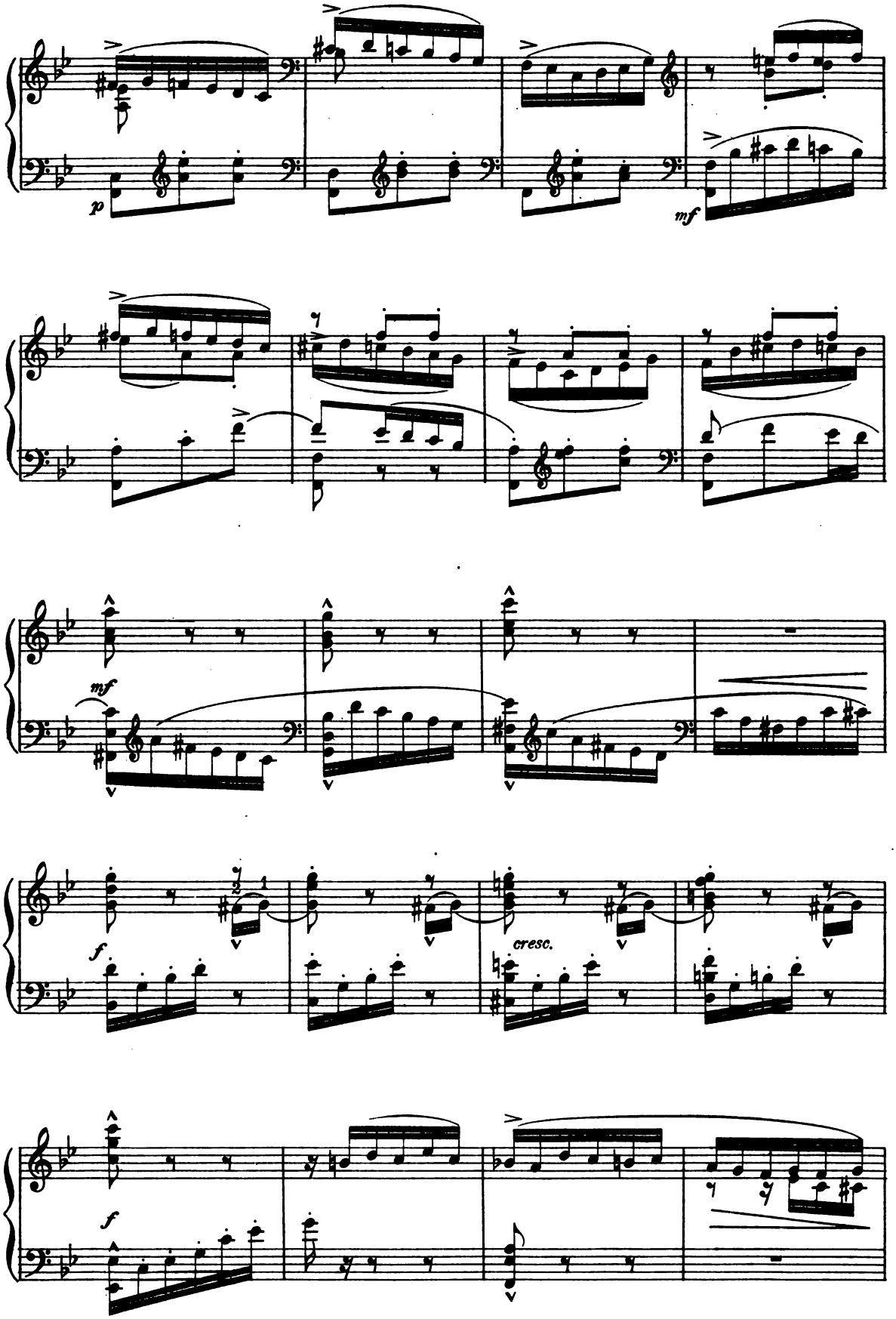

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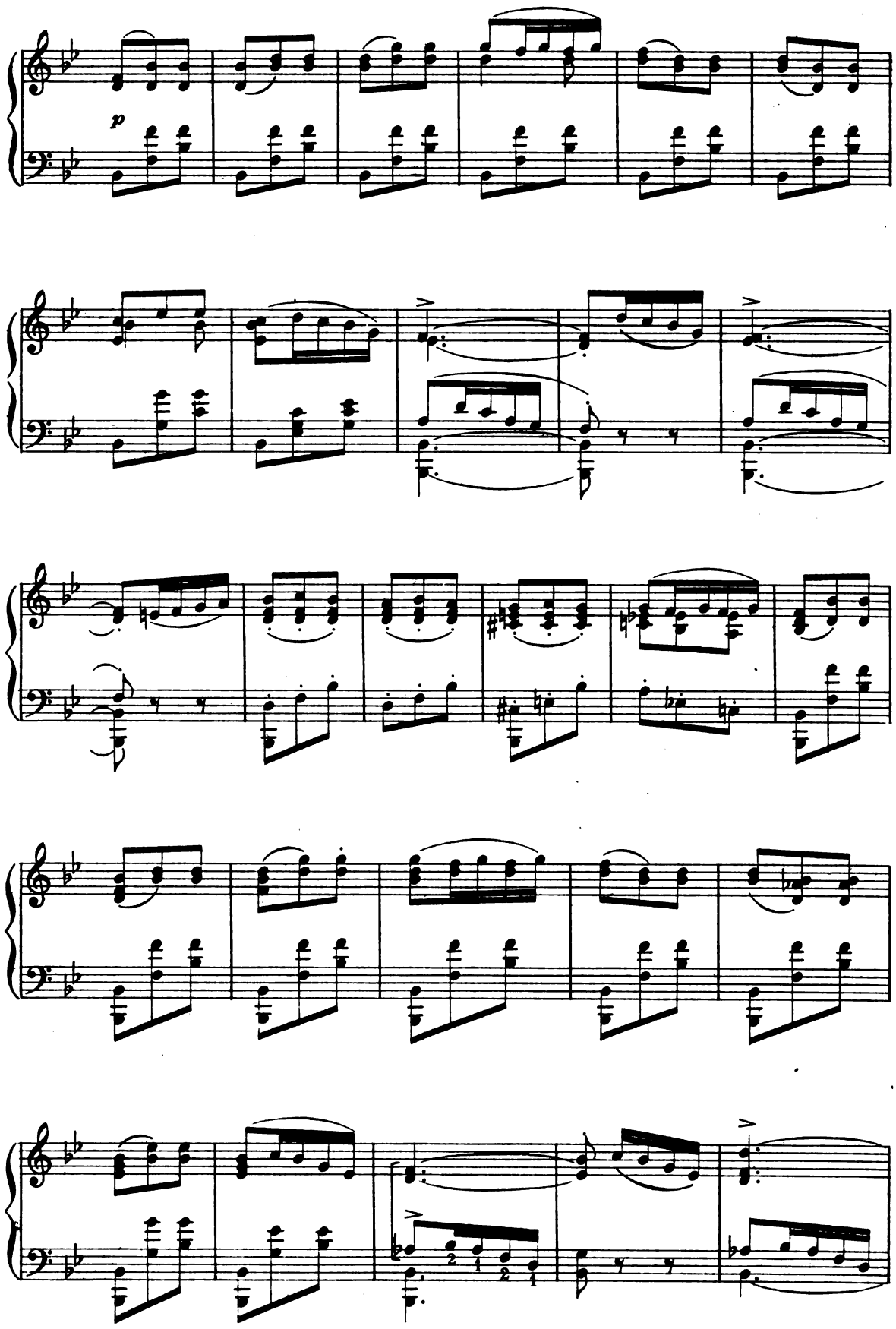

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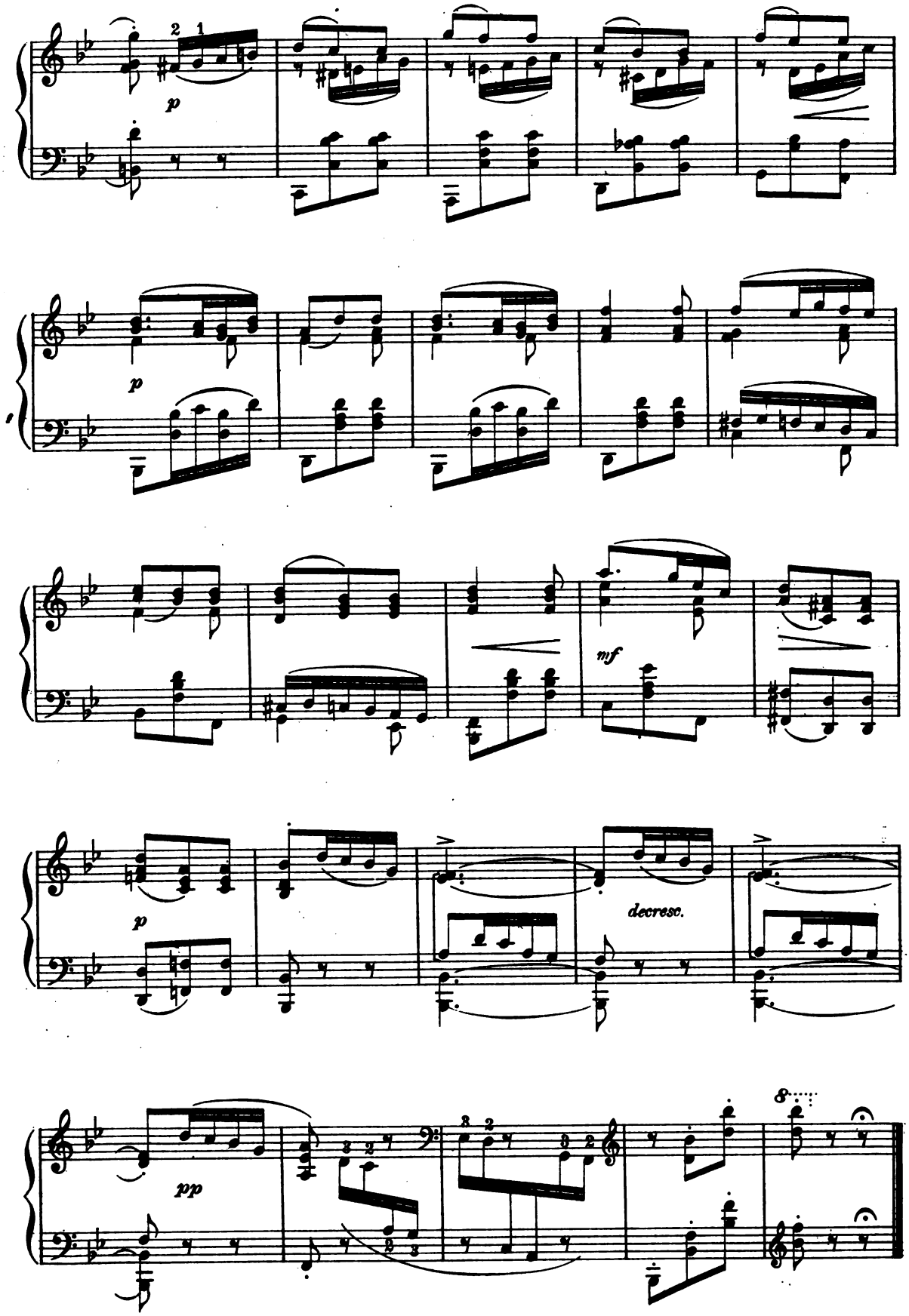

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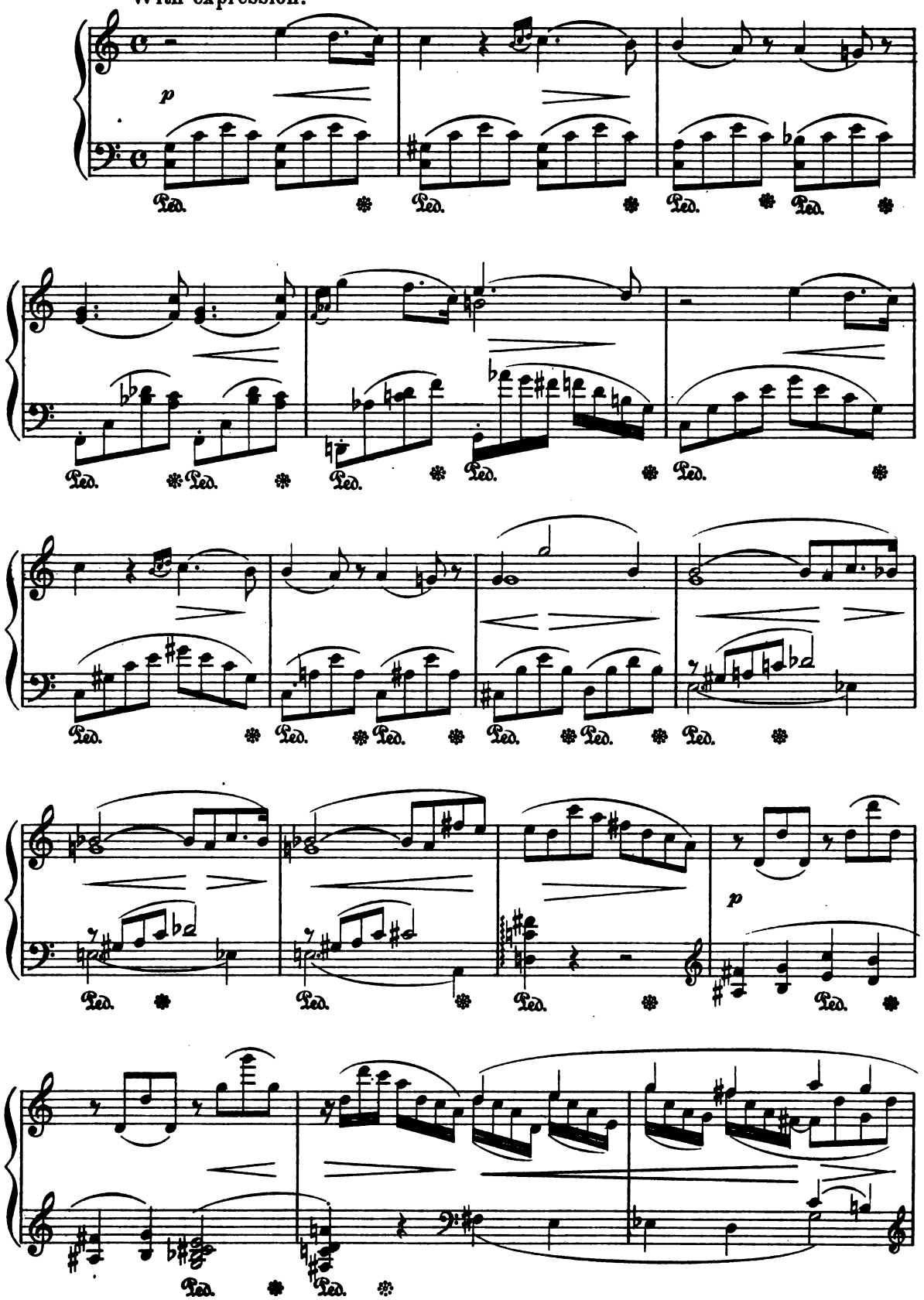
Epilogue.

A. JENSEN, Op. 8. No 17.

With expression.



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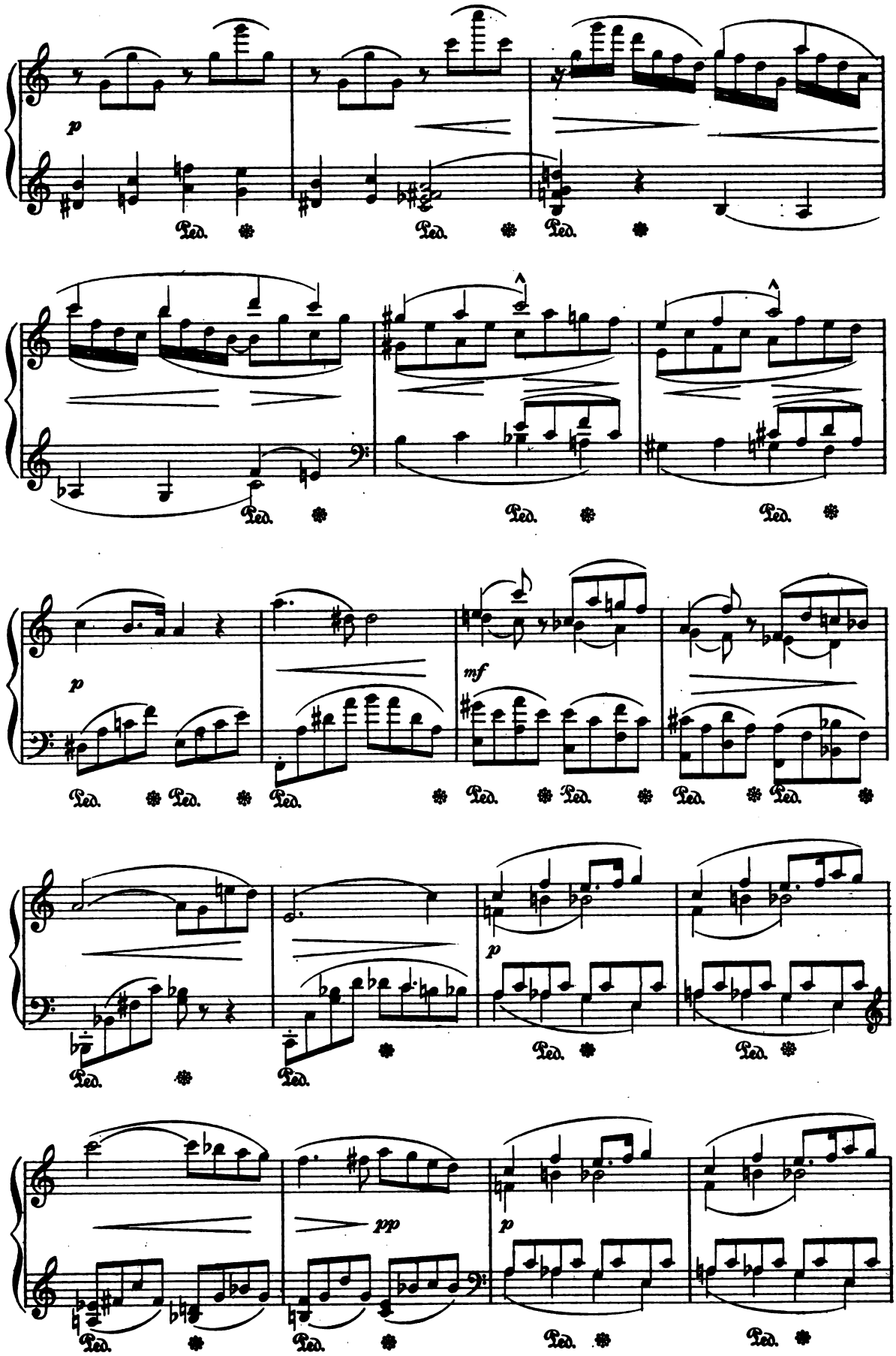

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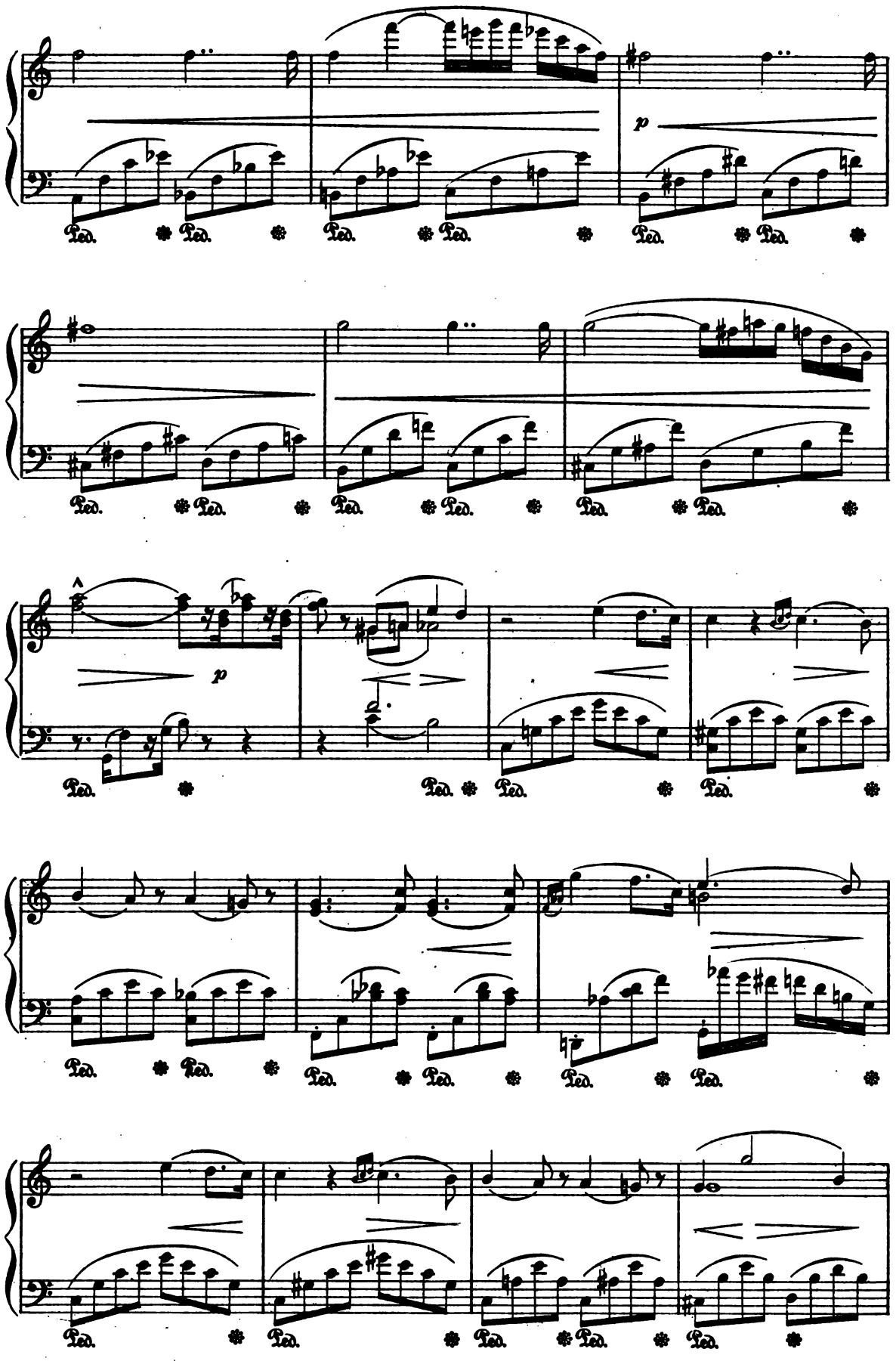

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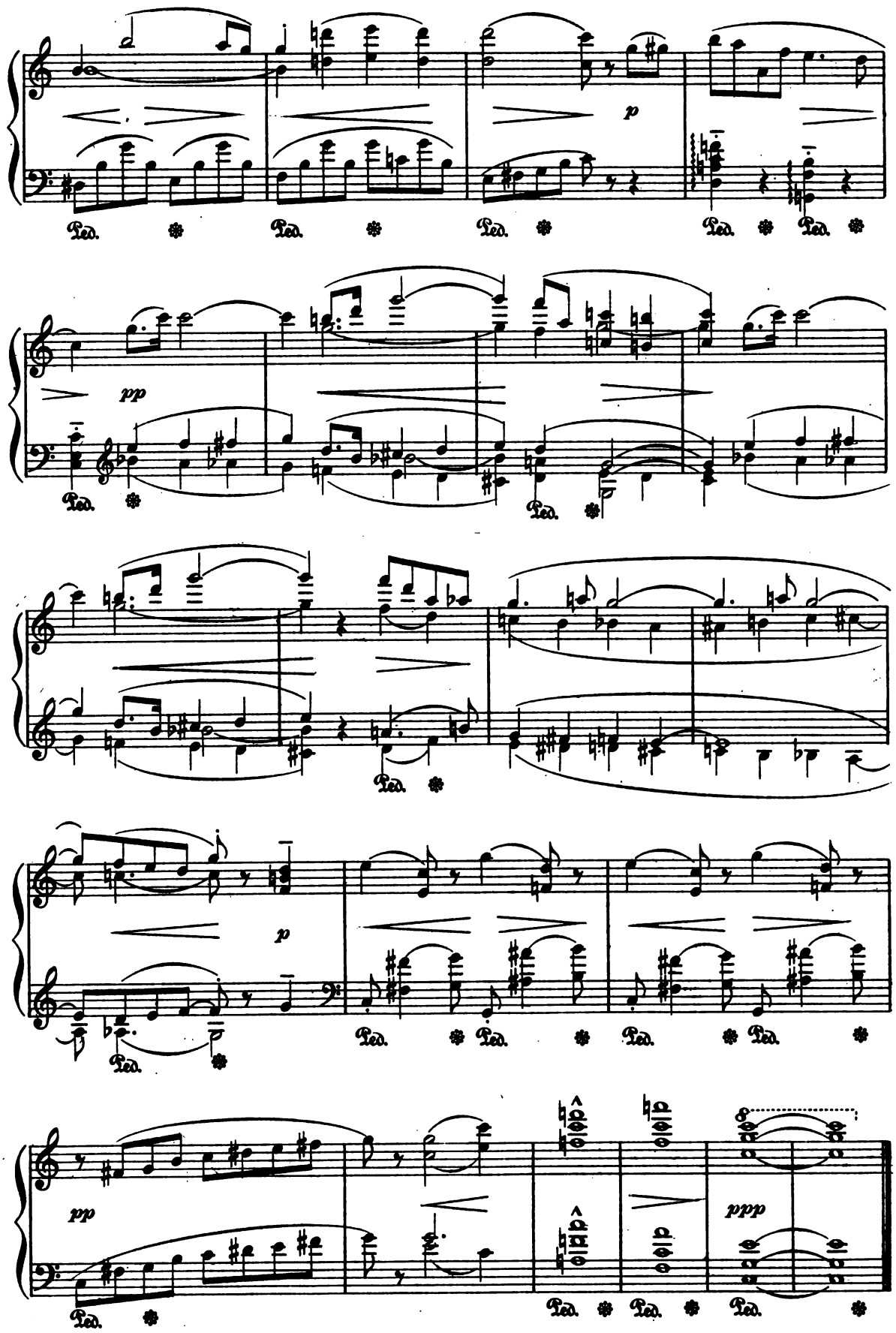

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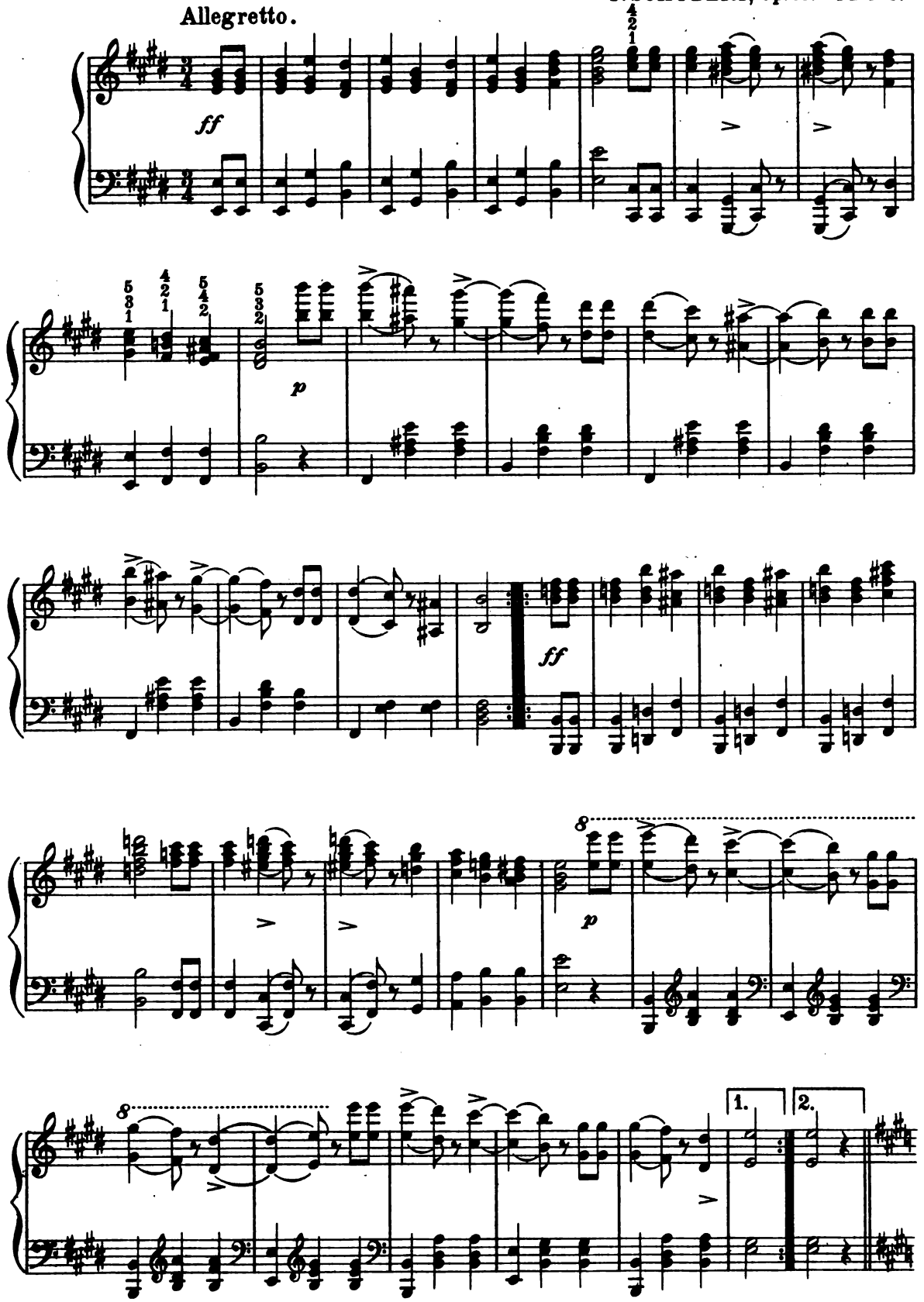
Valses.

F. SCHUBERT, Op. 18. Nº 1. 9. 6.

Allegretto.



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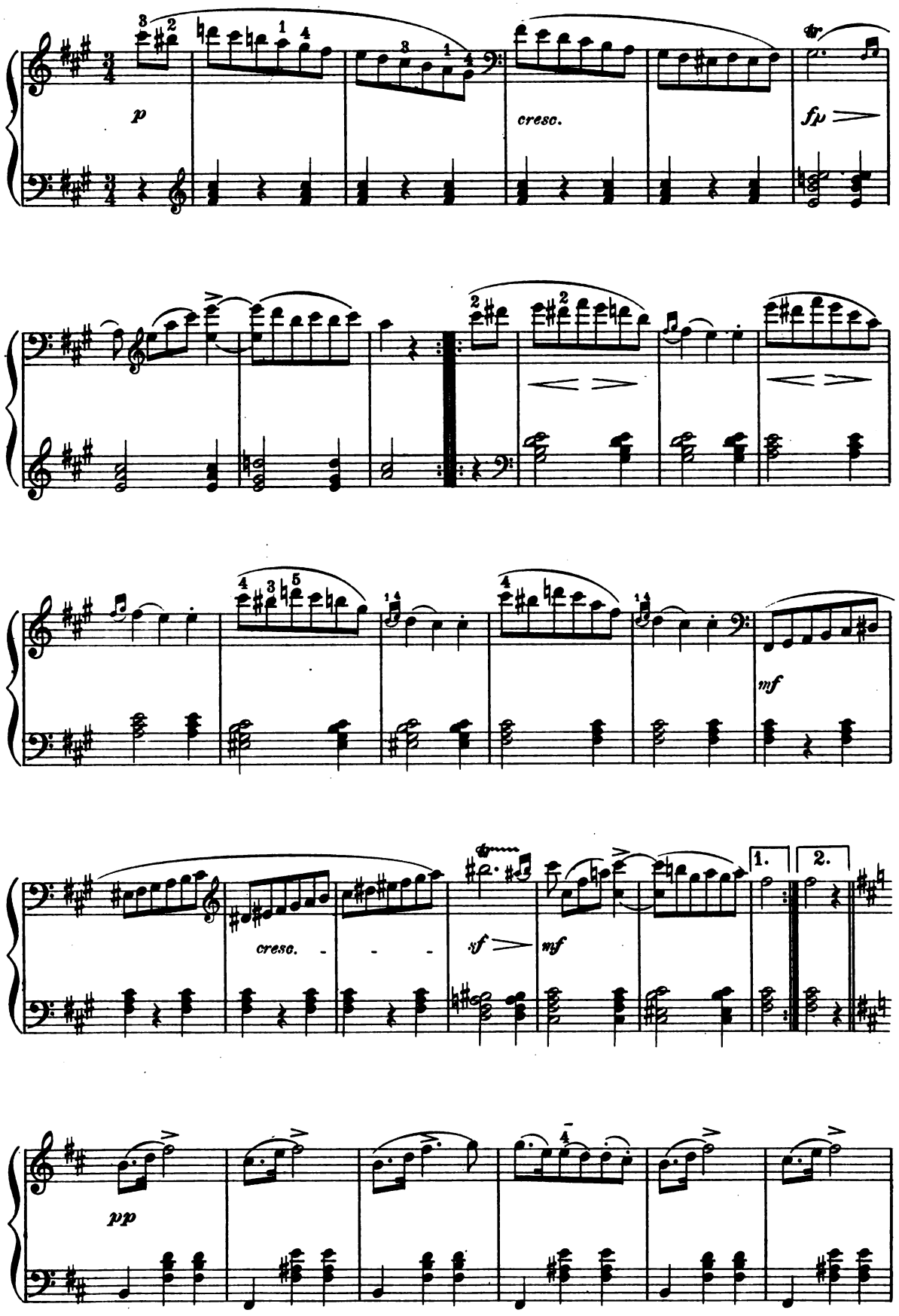

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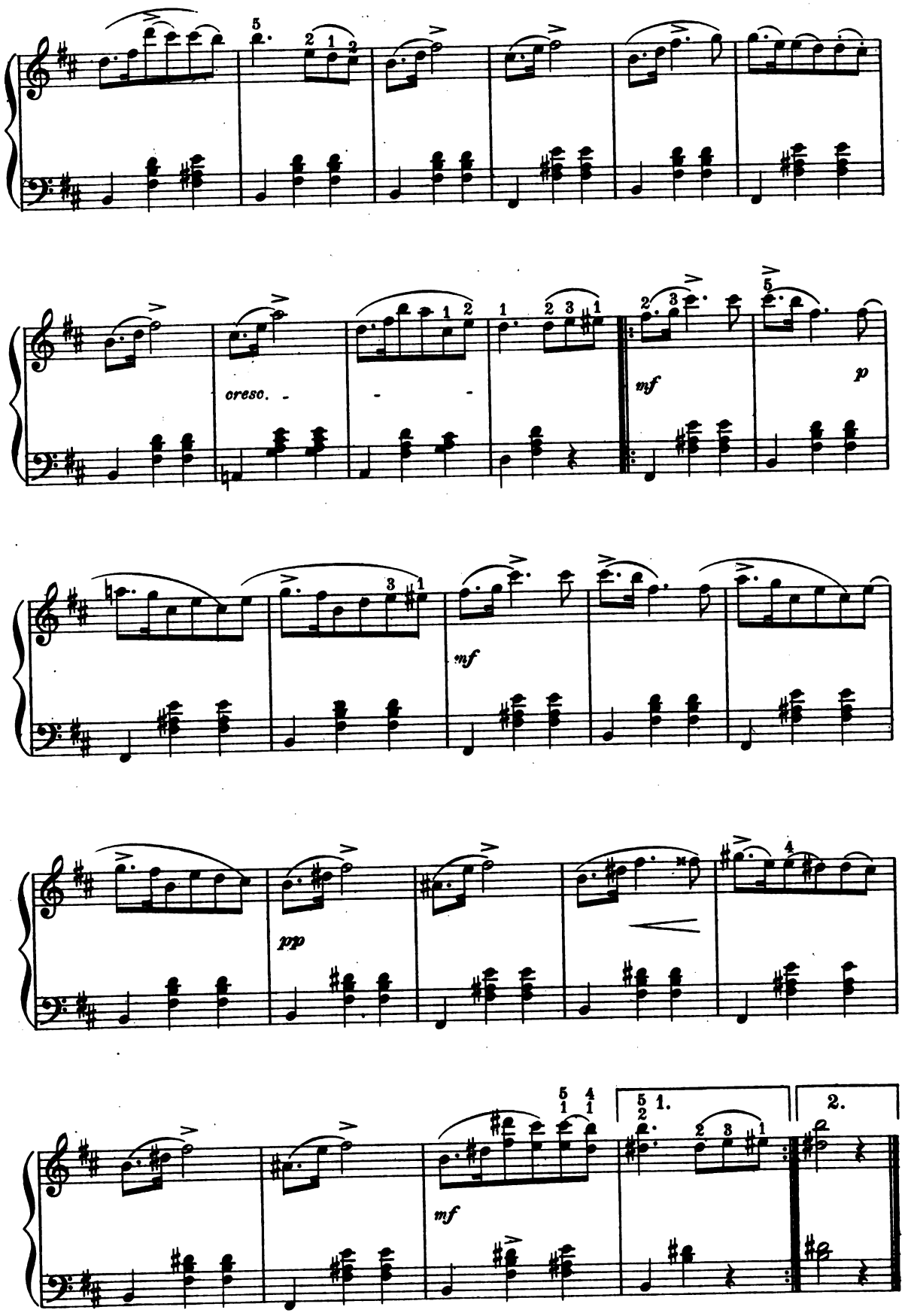

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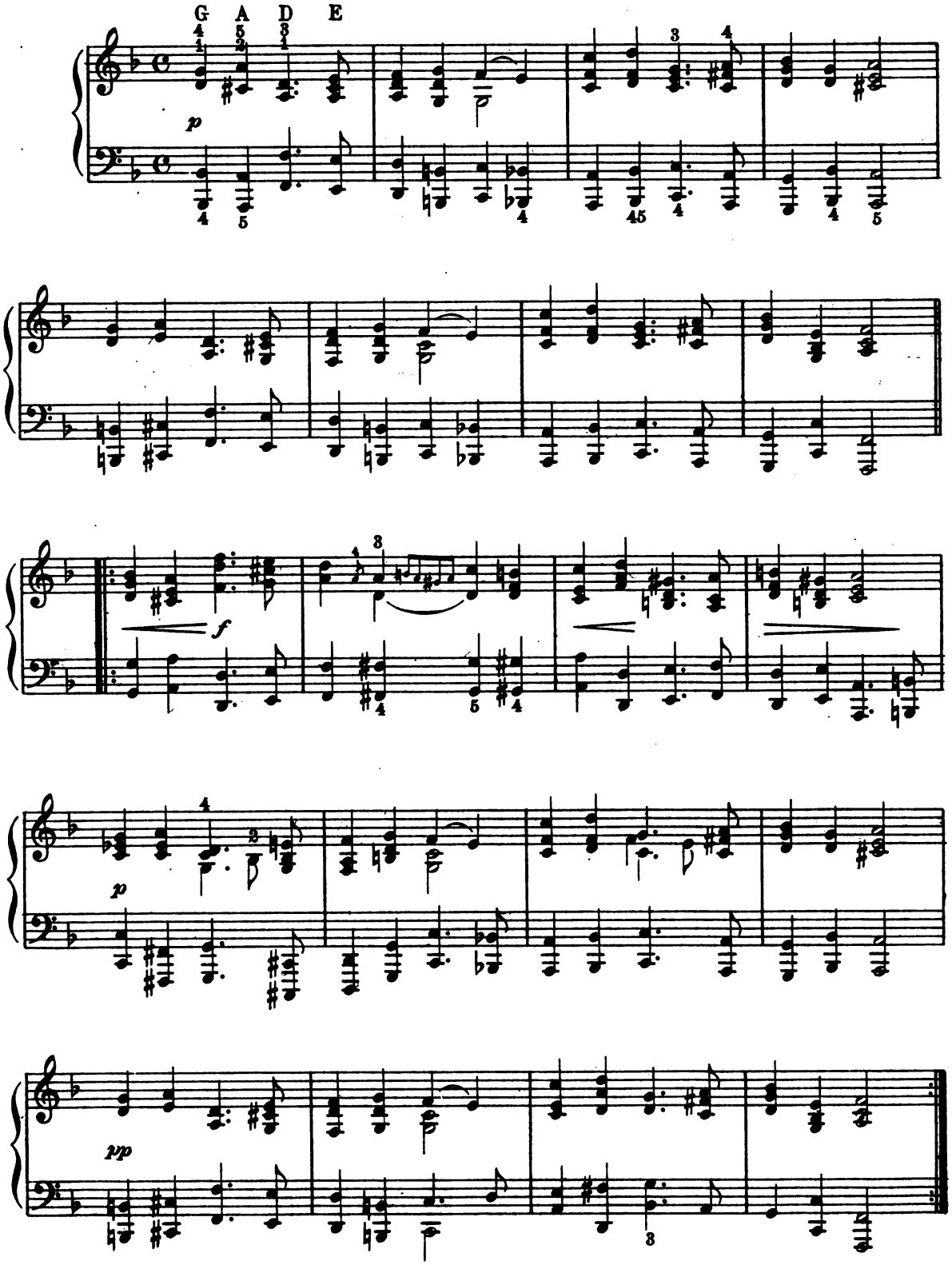
Northern Song.

A GREETING TO GADE.

Im Volkston.

R. SCHUMANN. Op. 68. № 31.



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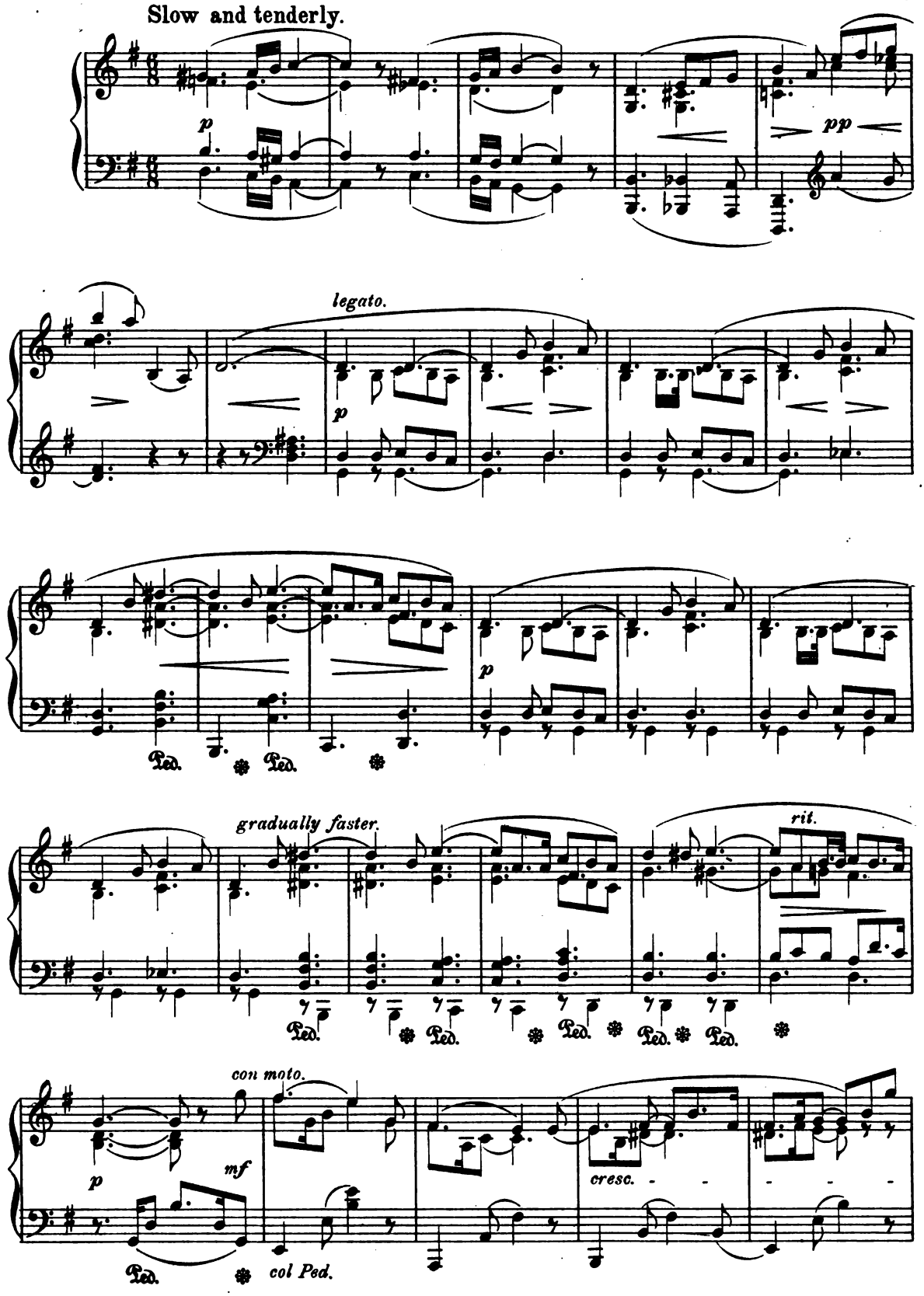
The Dream on "Elvershöh."

GUSTAV. E. FISCHER.



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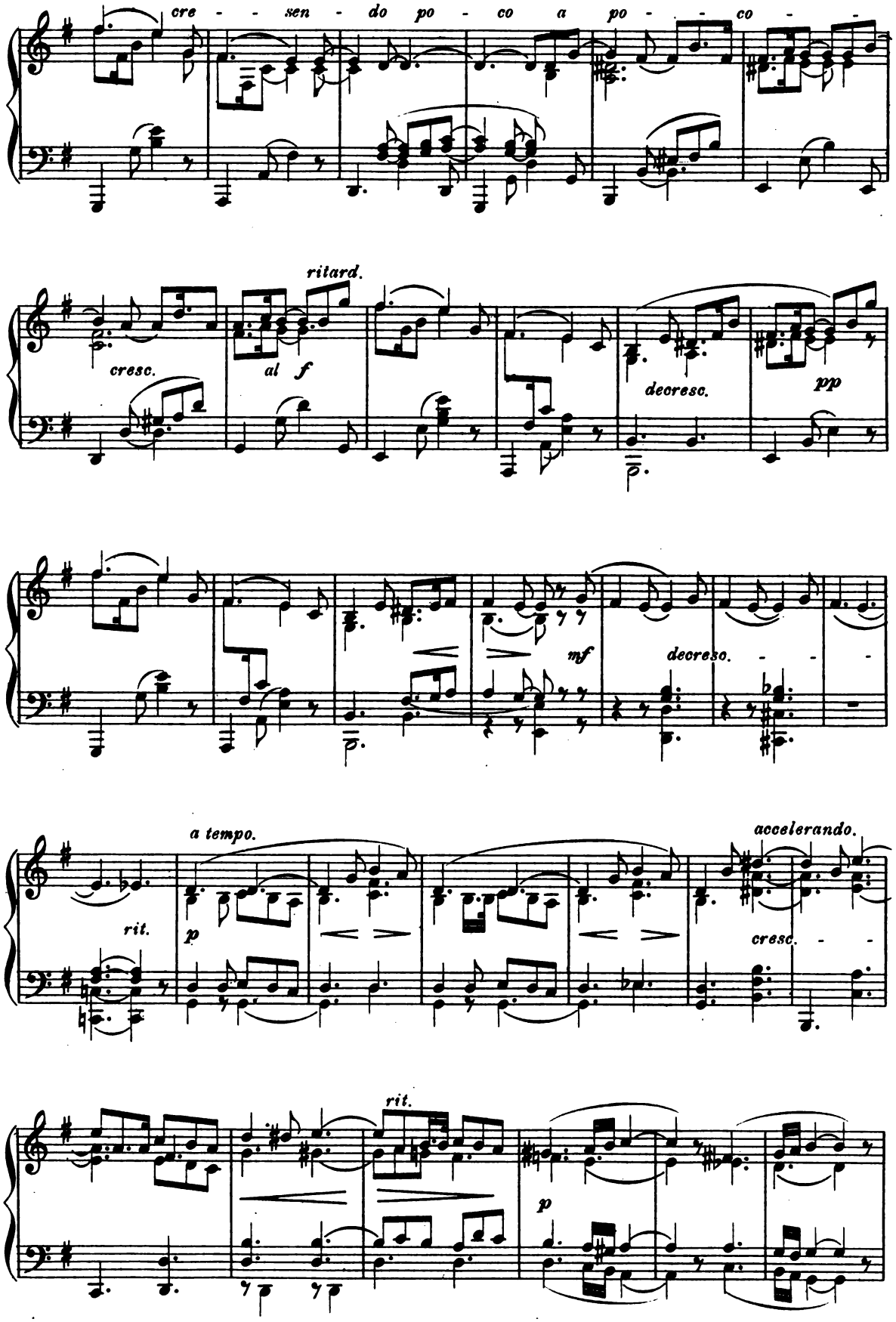

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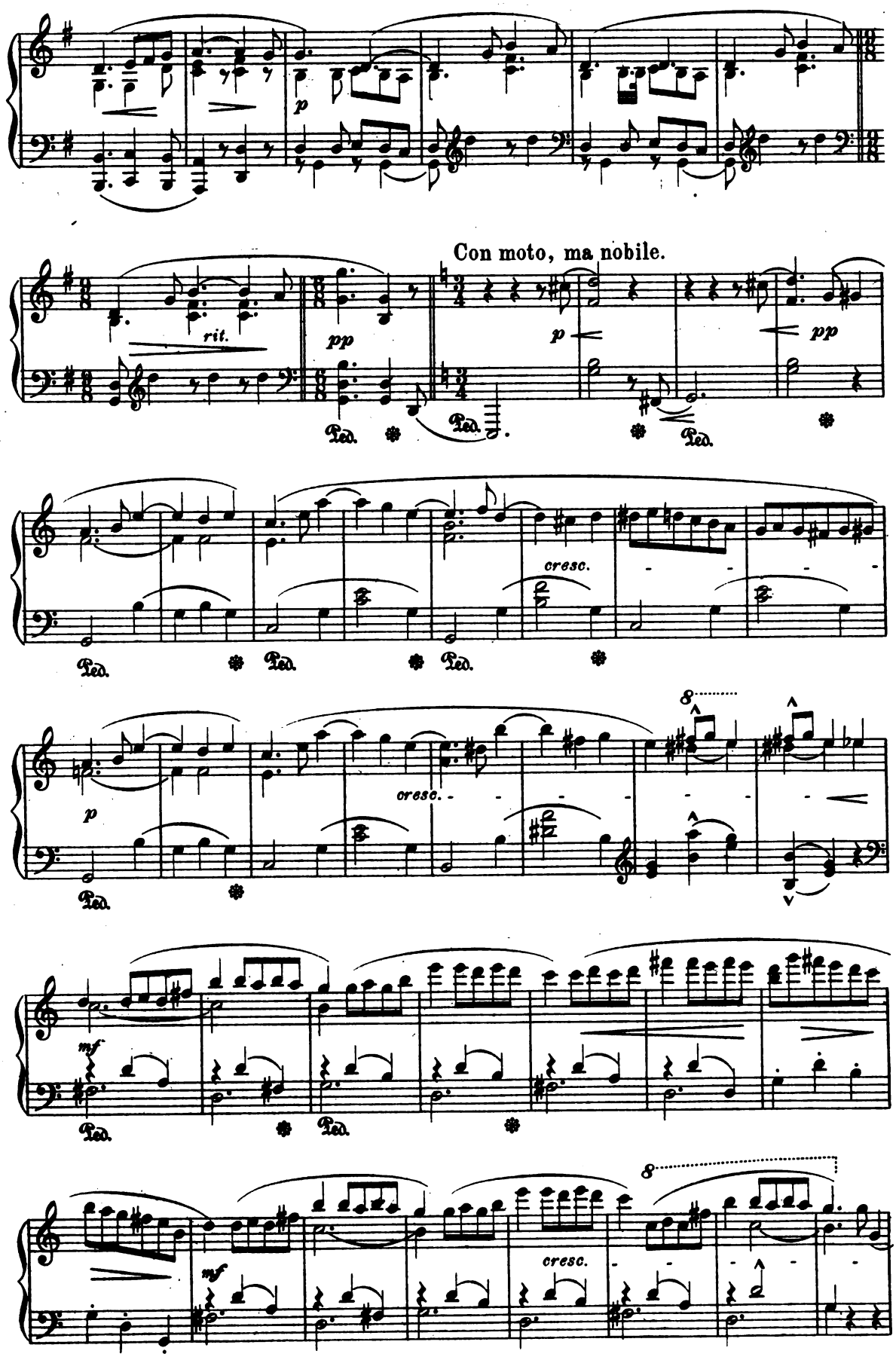

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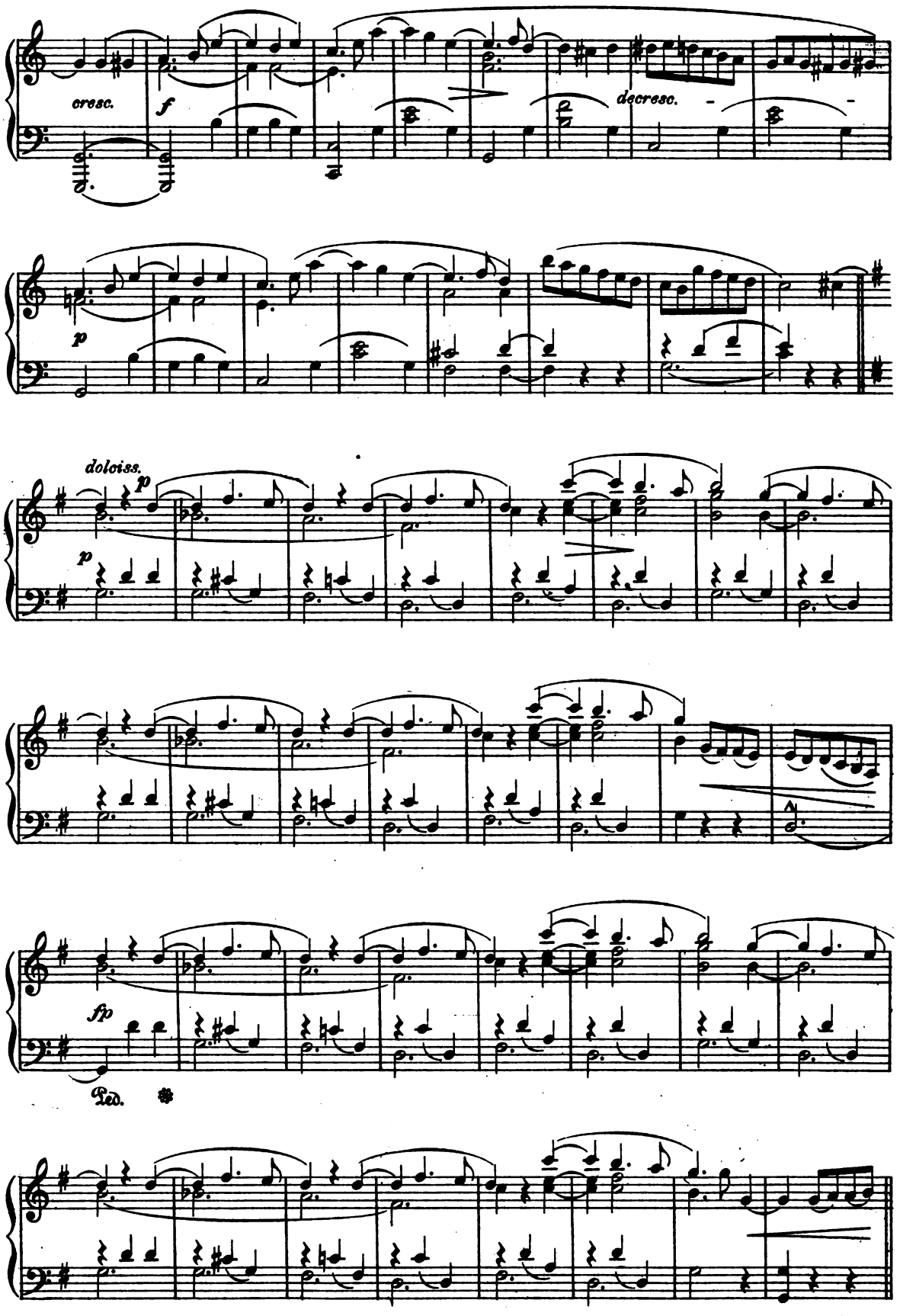

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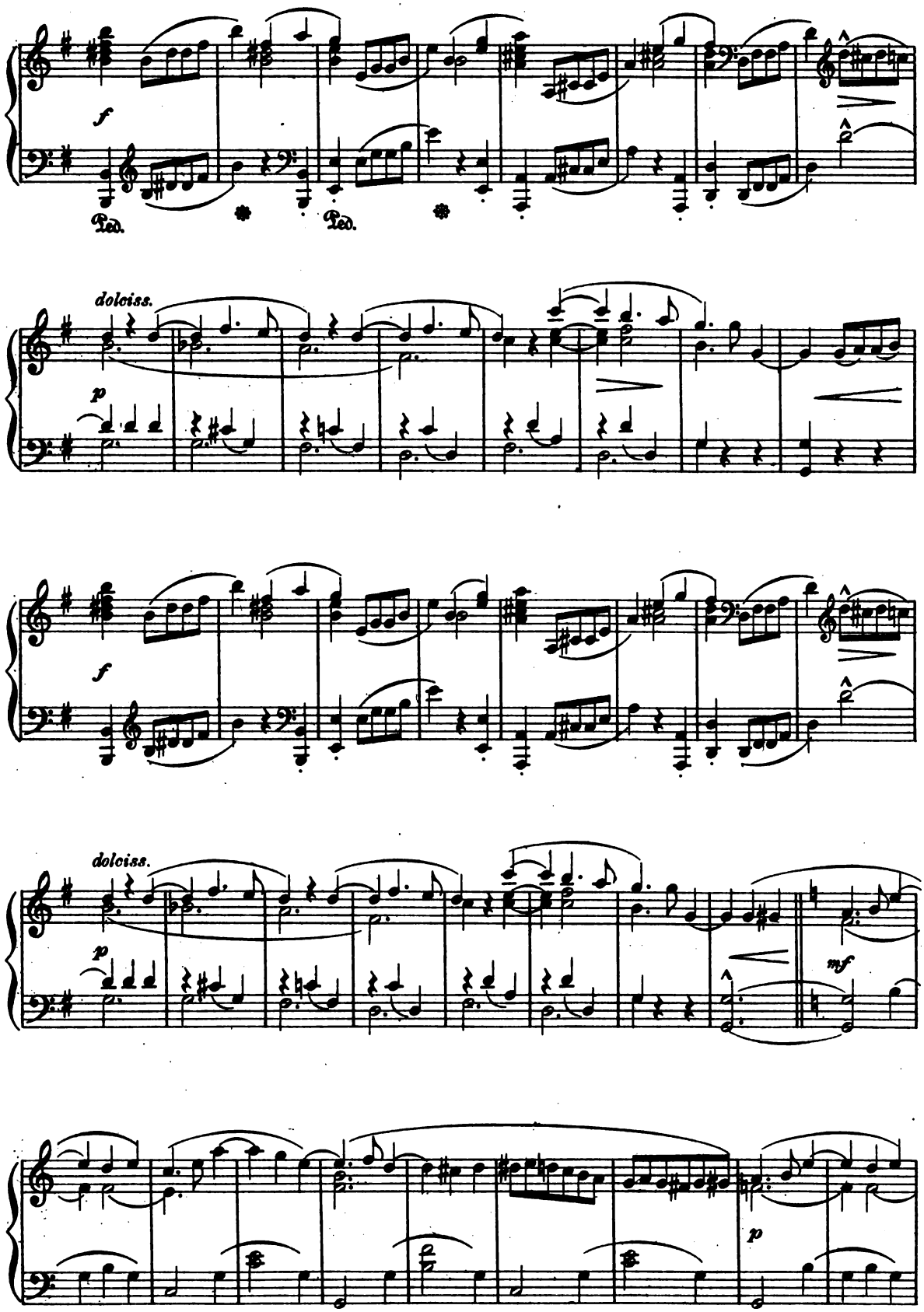

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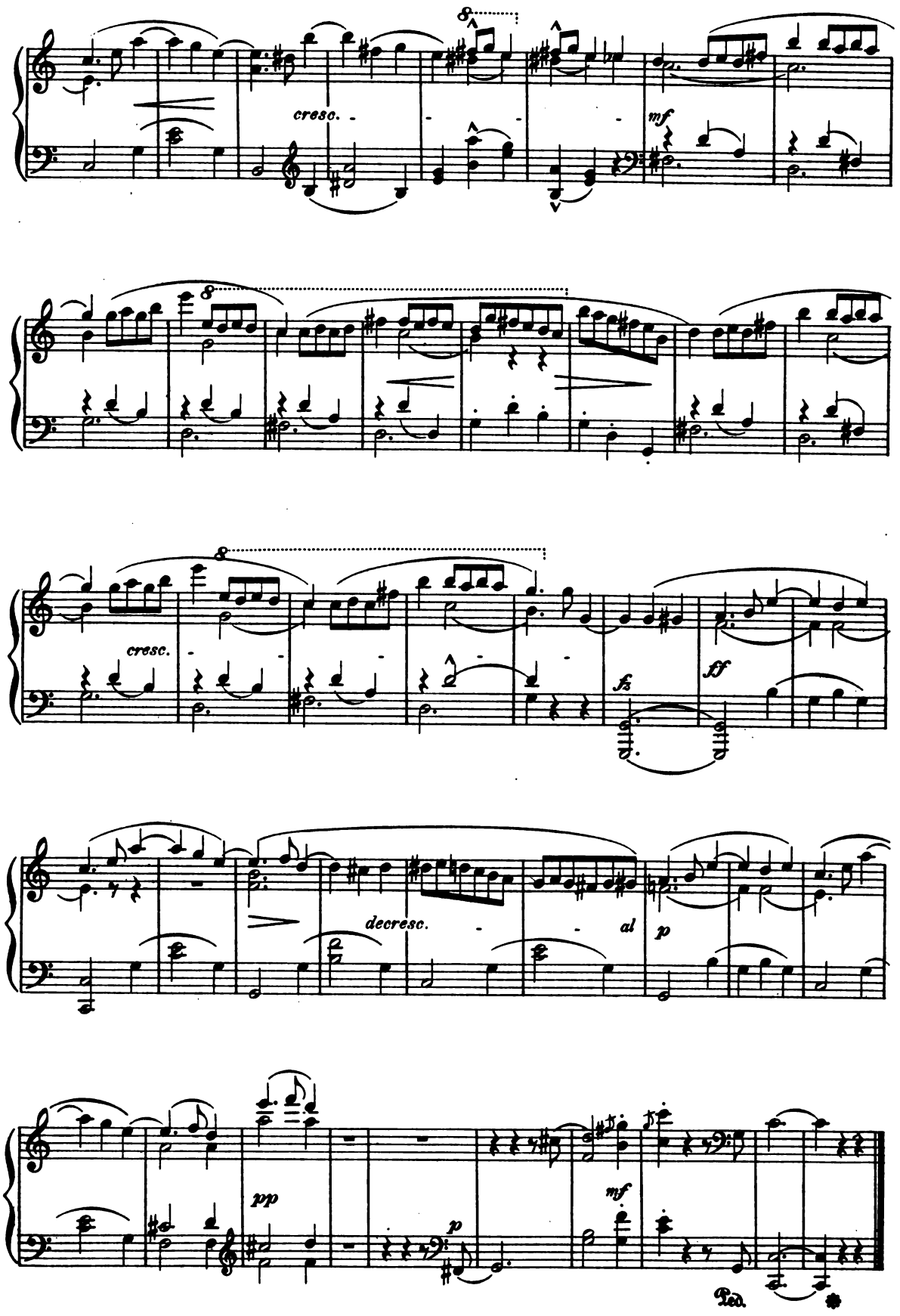

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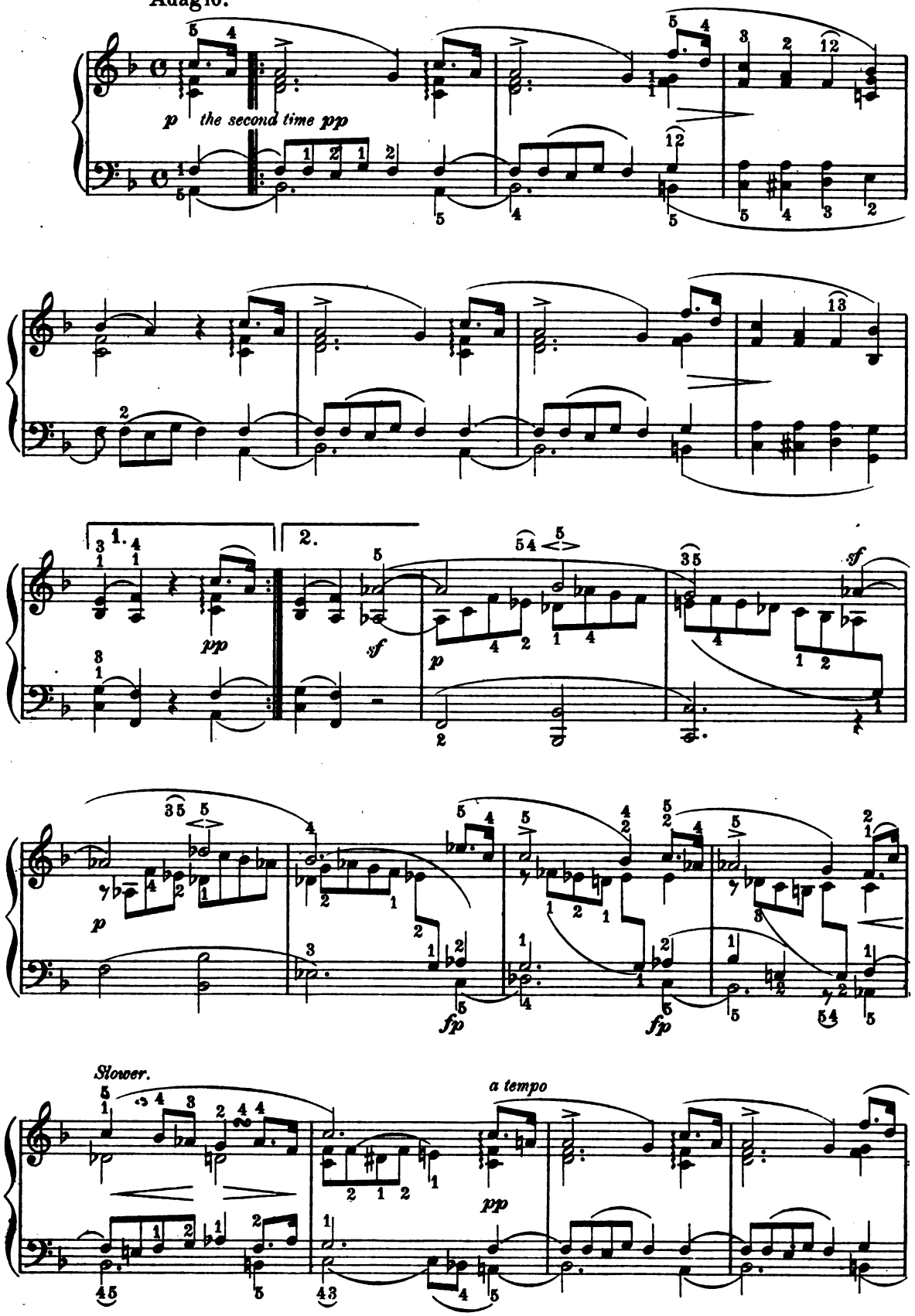
Album Leaf.

R. SCHUMANN, Op. 68. No 34



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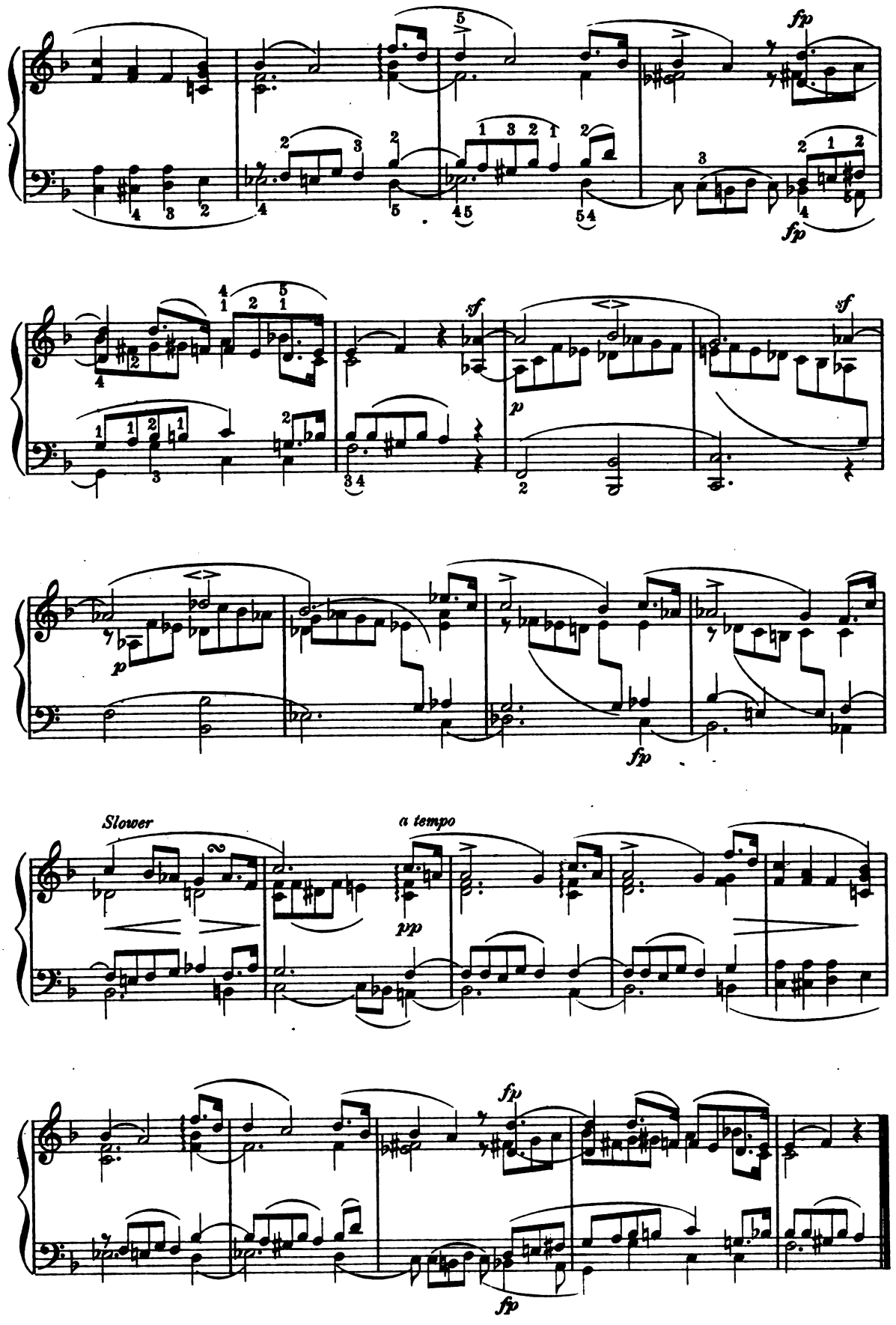

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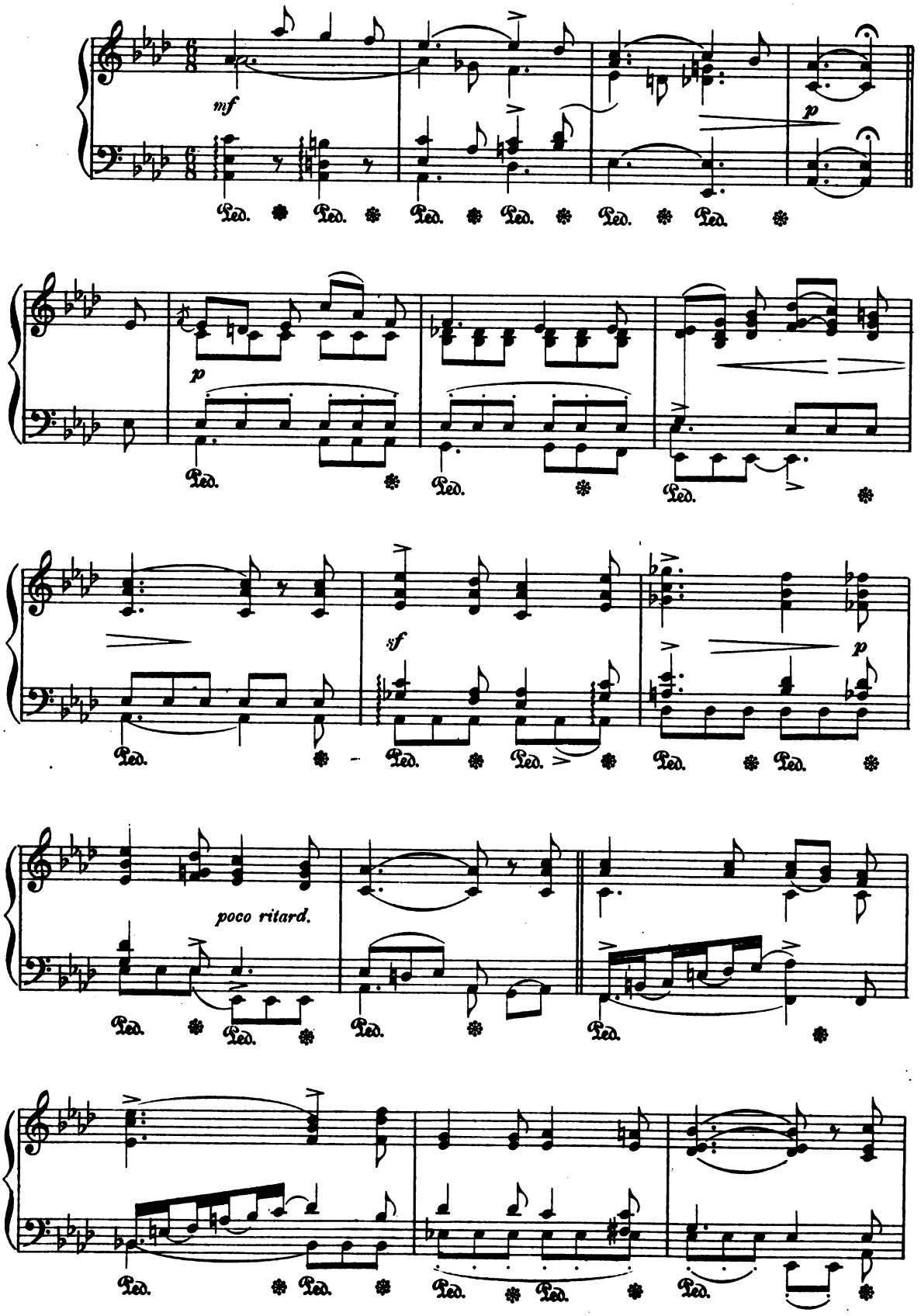
Song Without Words.

O. ZOCHER.

Andante cantabile.



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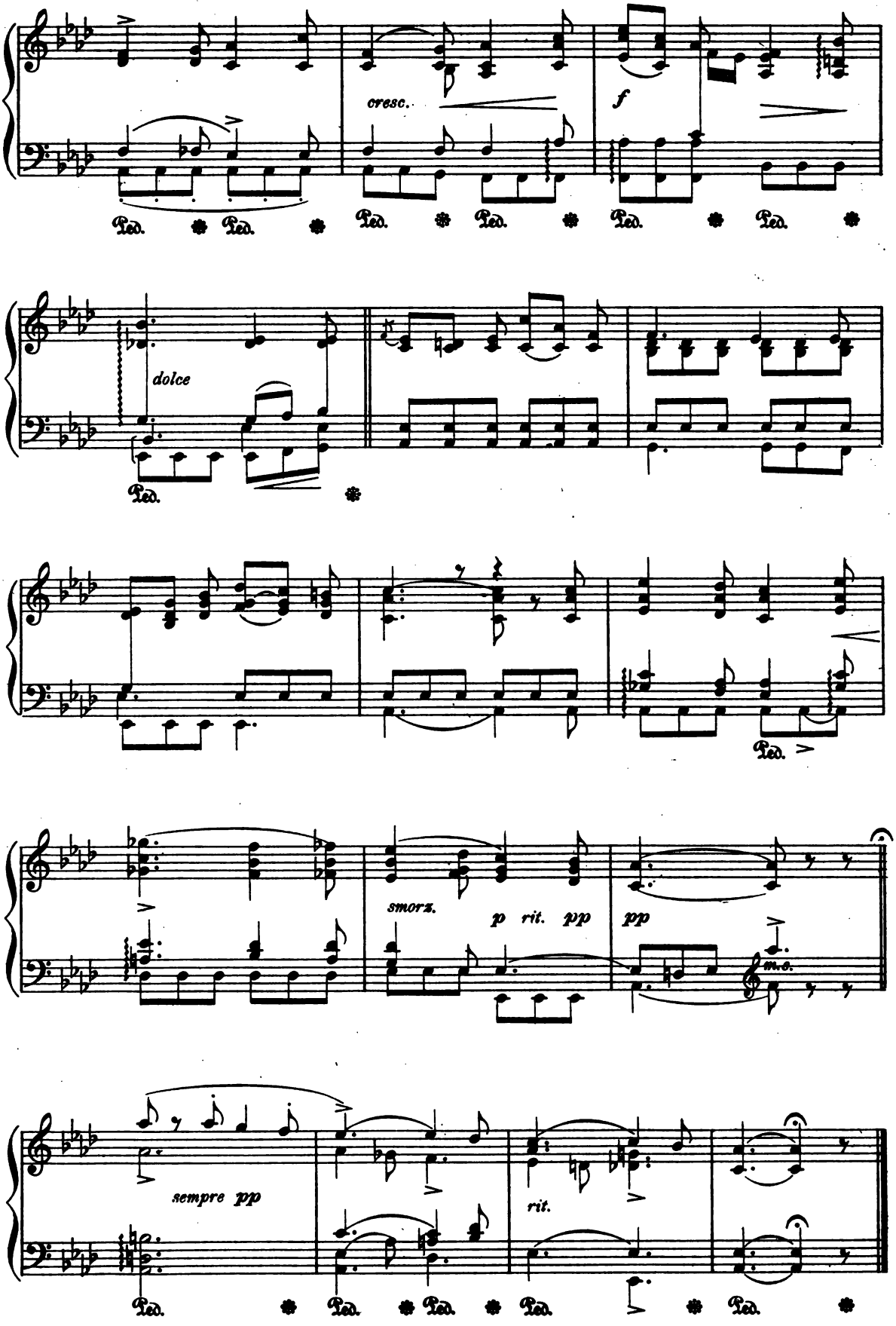

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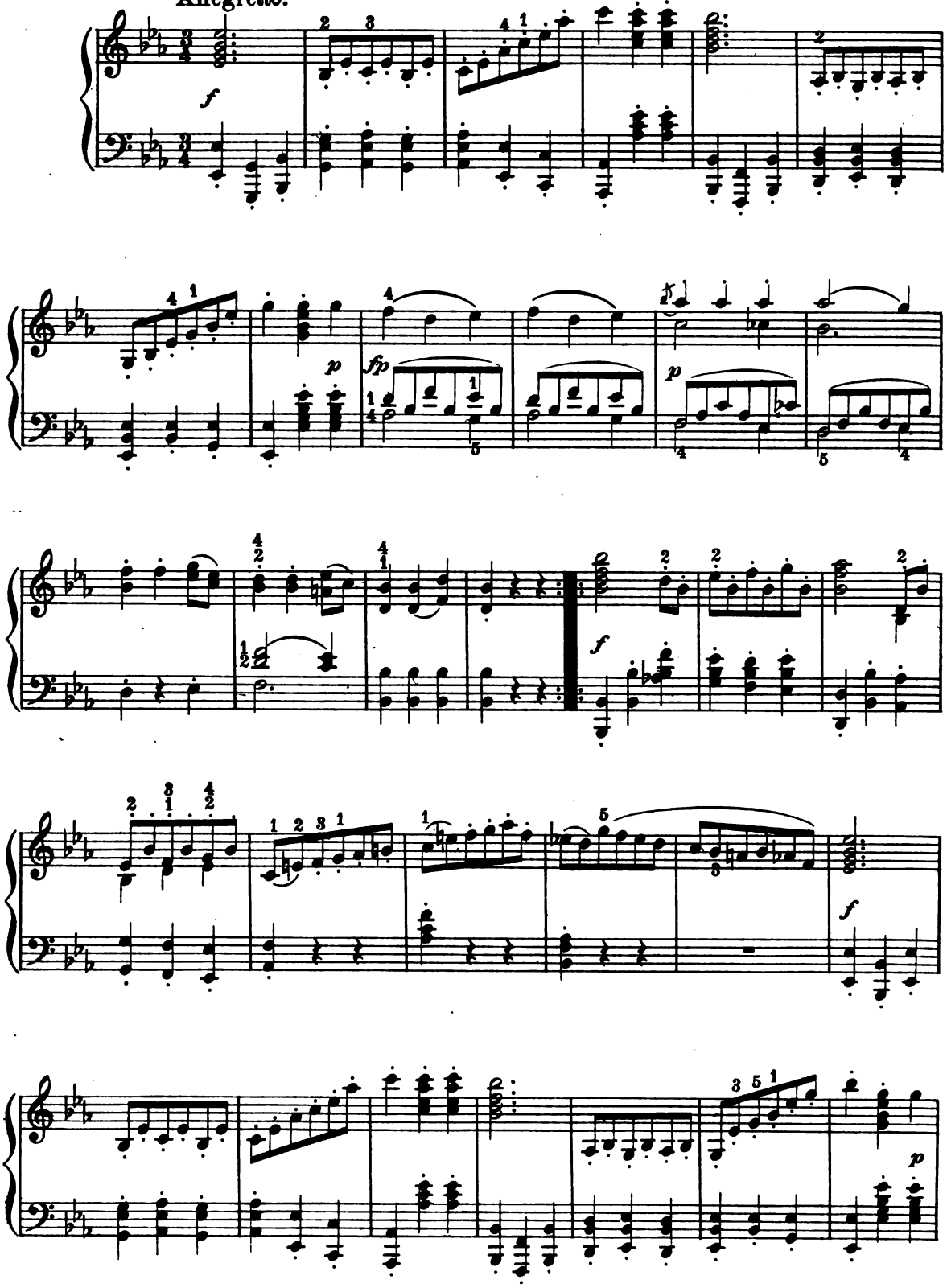
Minuet.

from the Symphony in E flat.

W. A. MOZART.

Allegretto.



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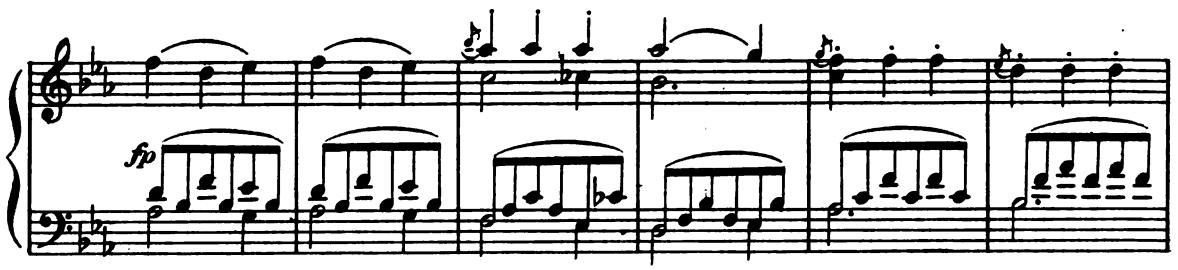

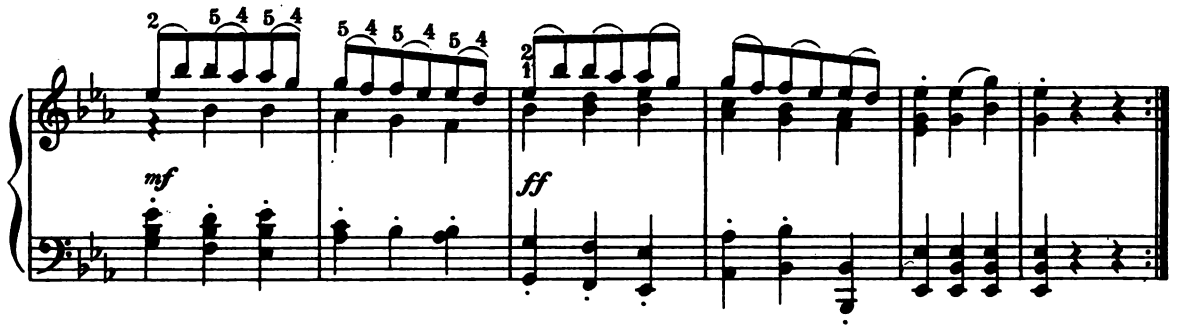

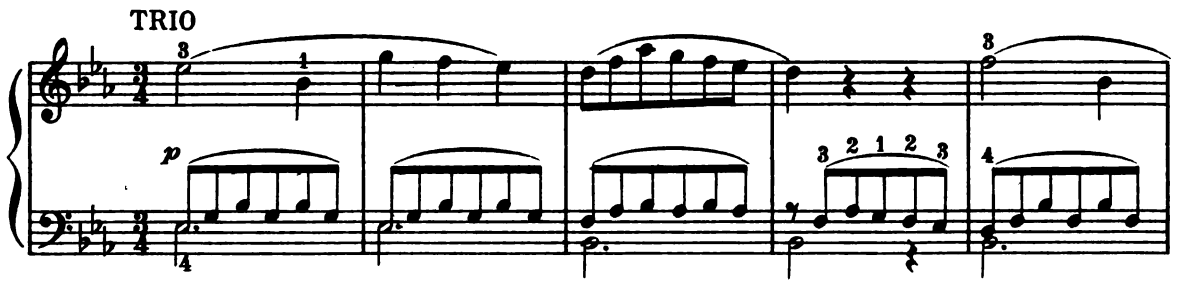

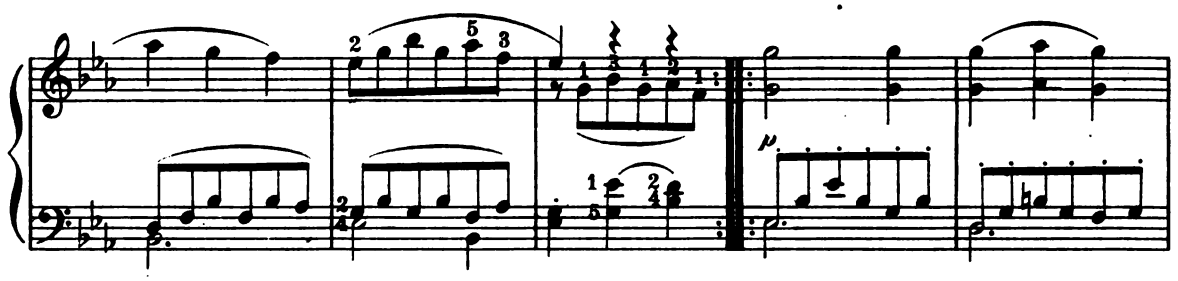

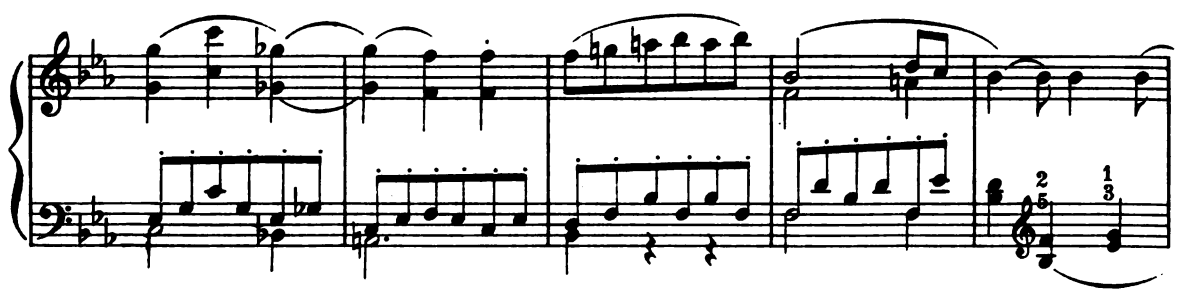

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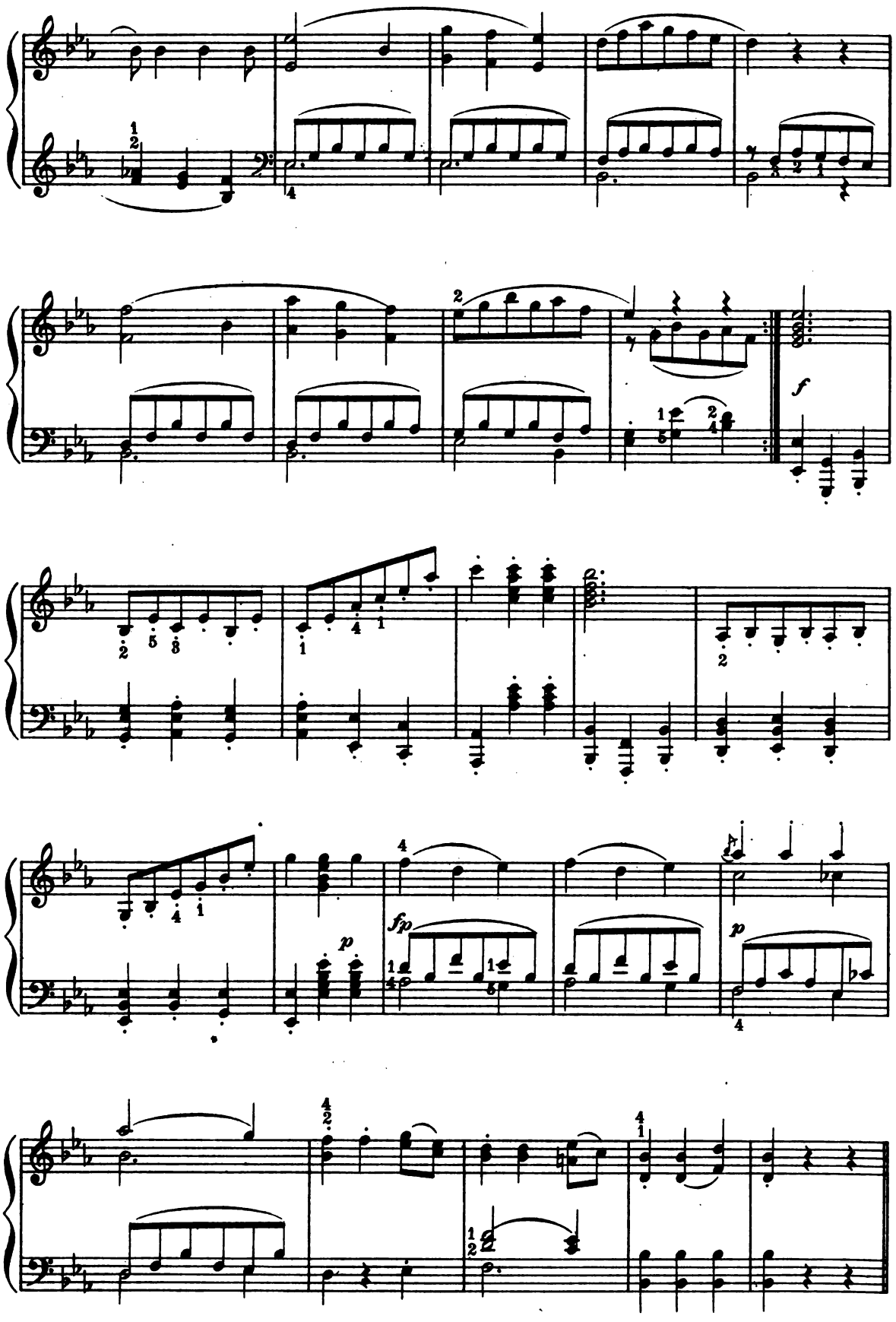

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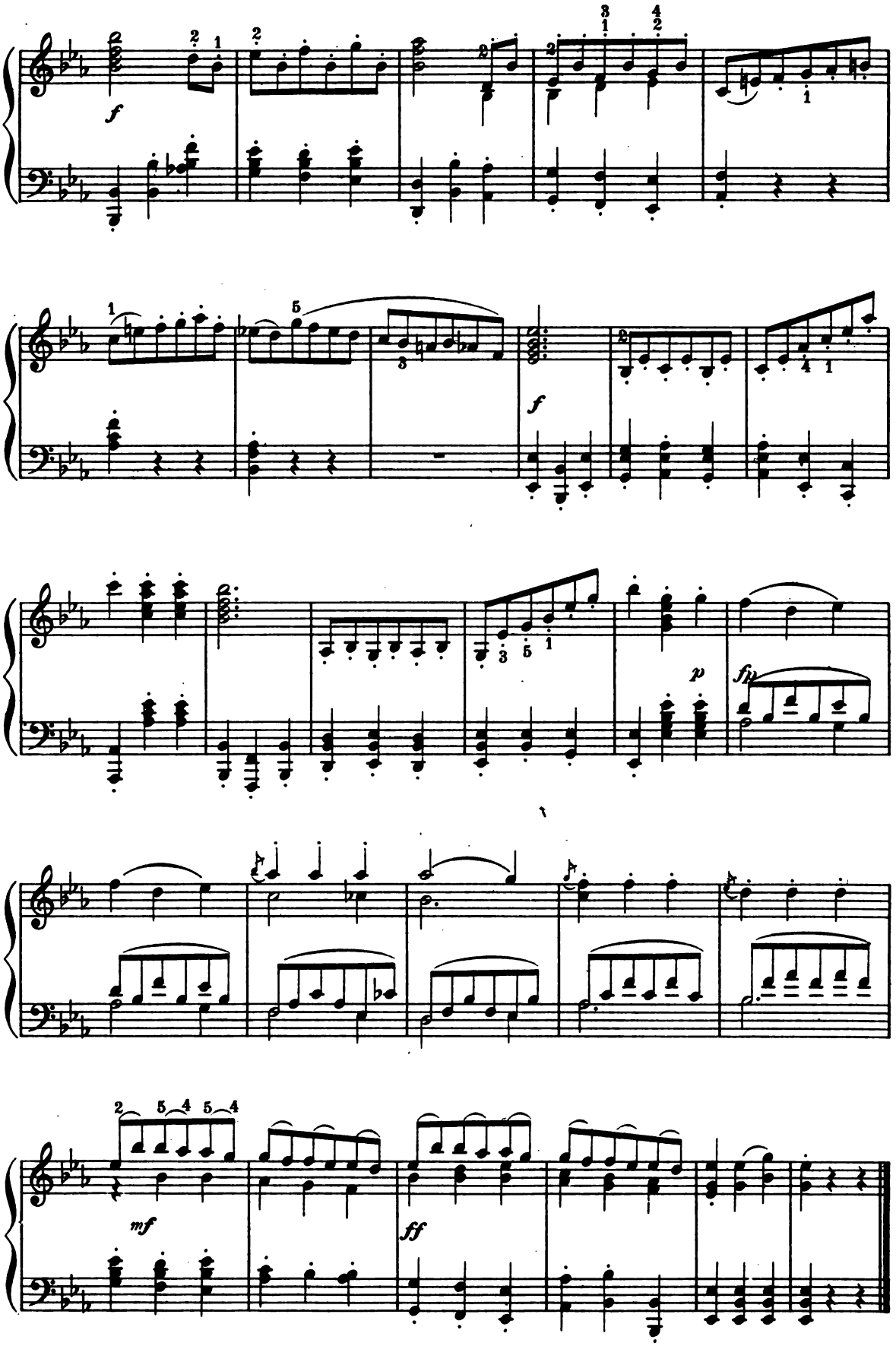

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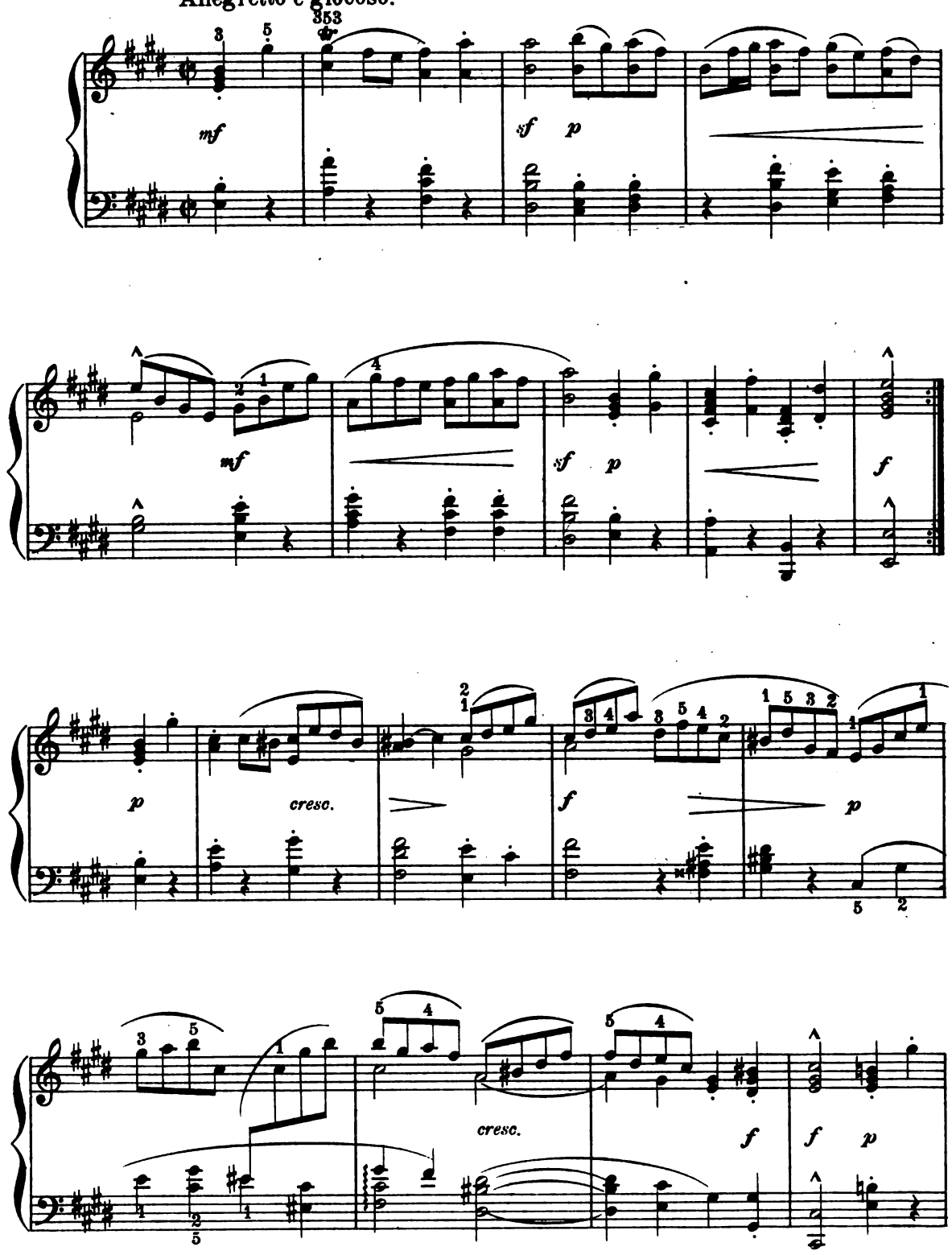
Gavotte en Rondeau.

from the 6th Violin Sonata.

J. S. BACH.

Allegretto e giocoso.



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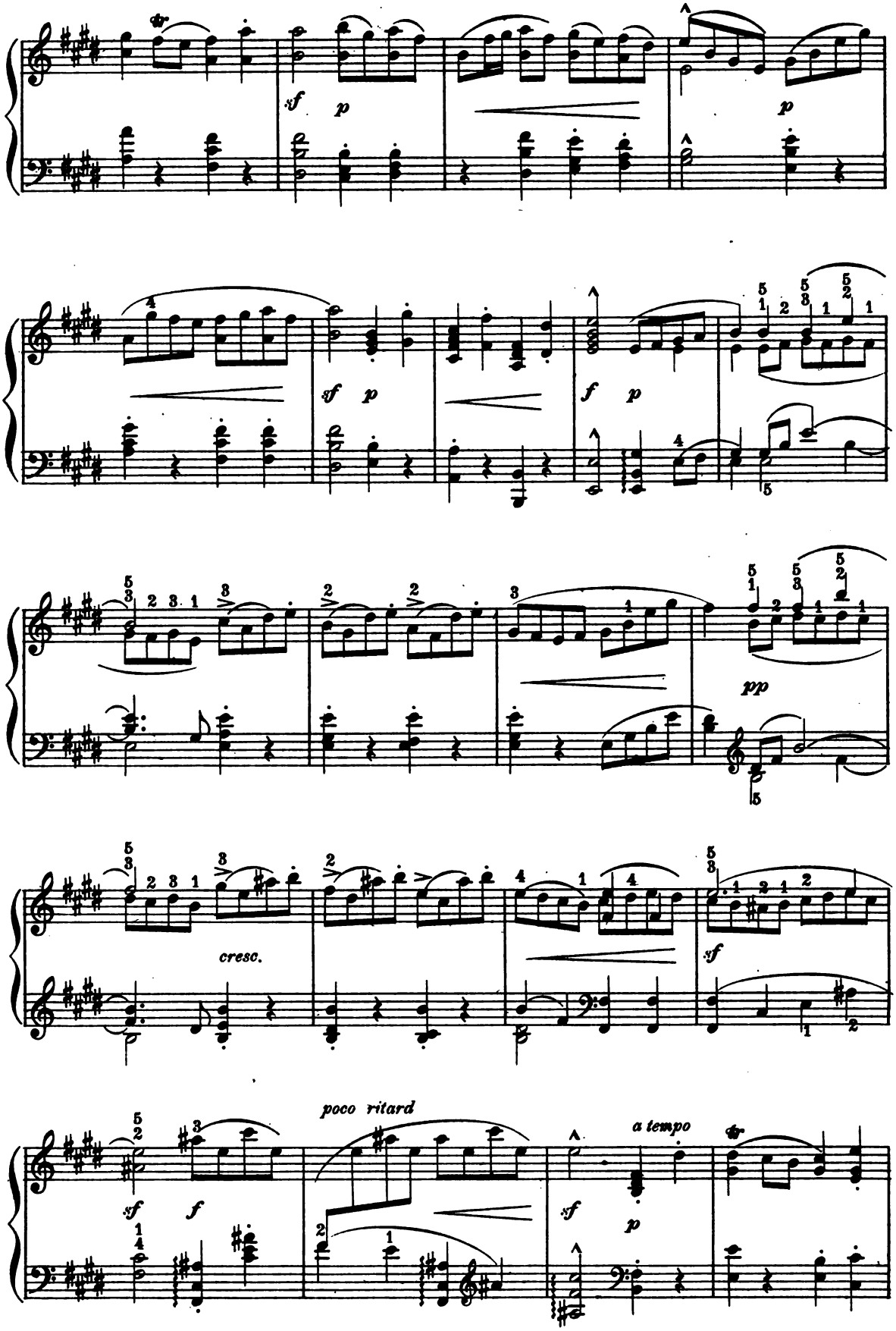

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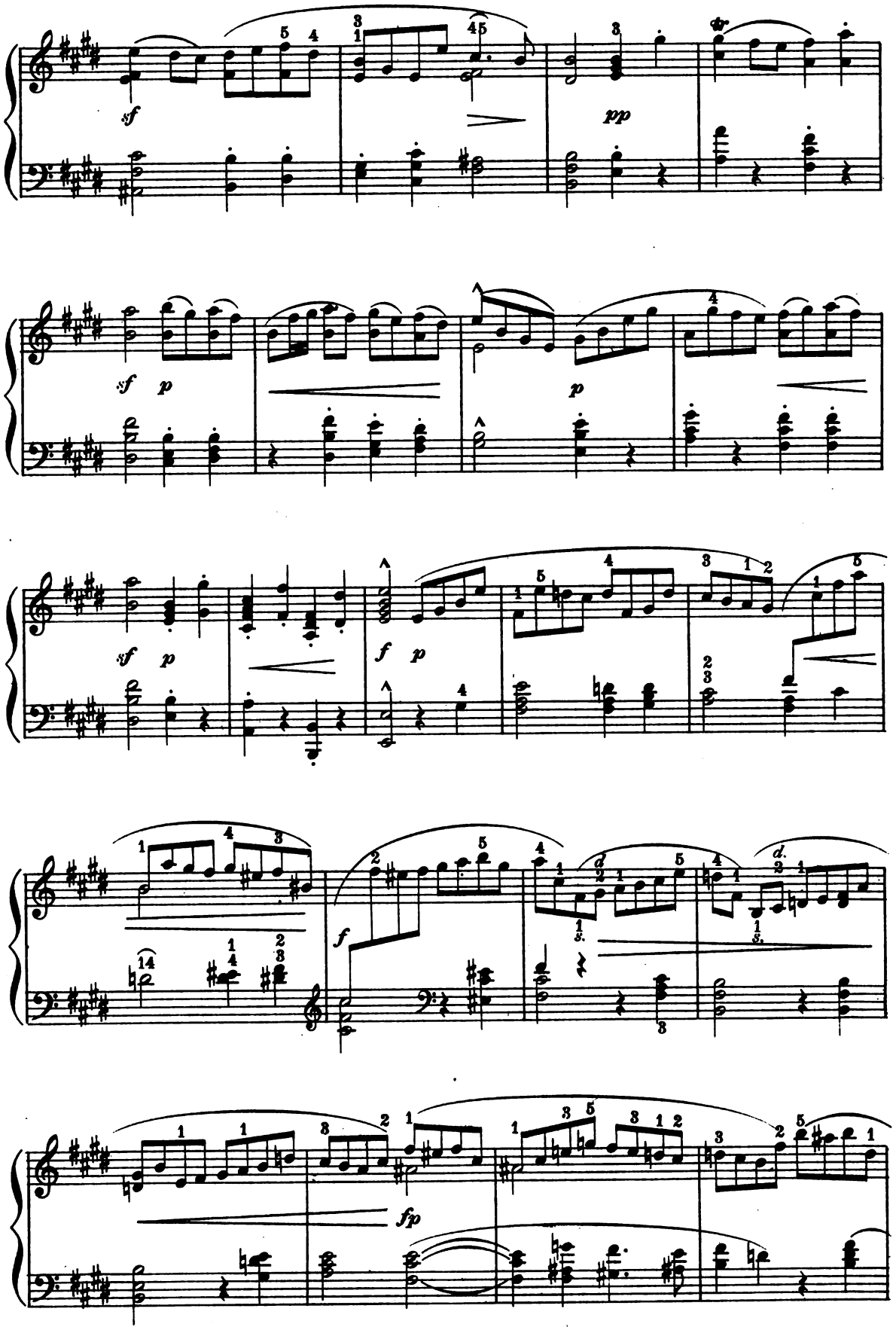

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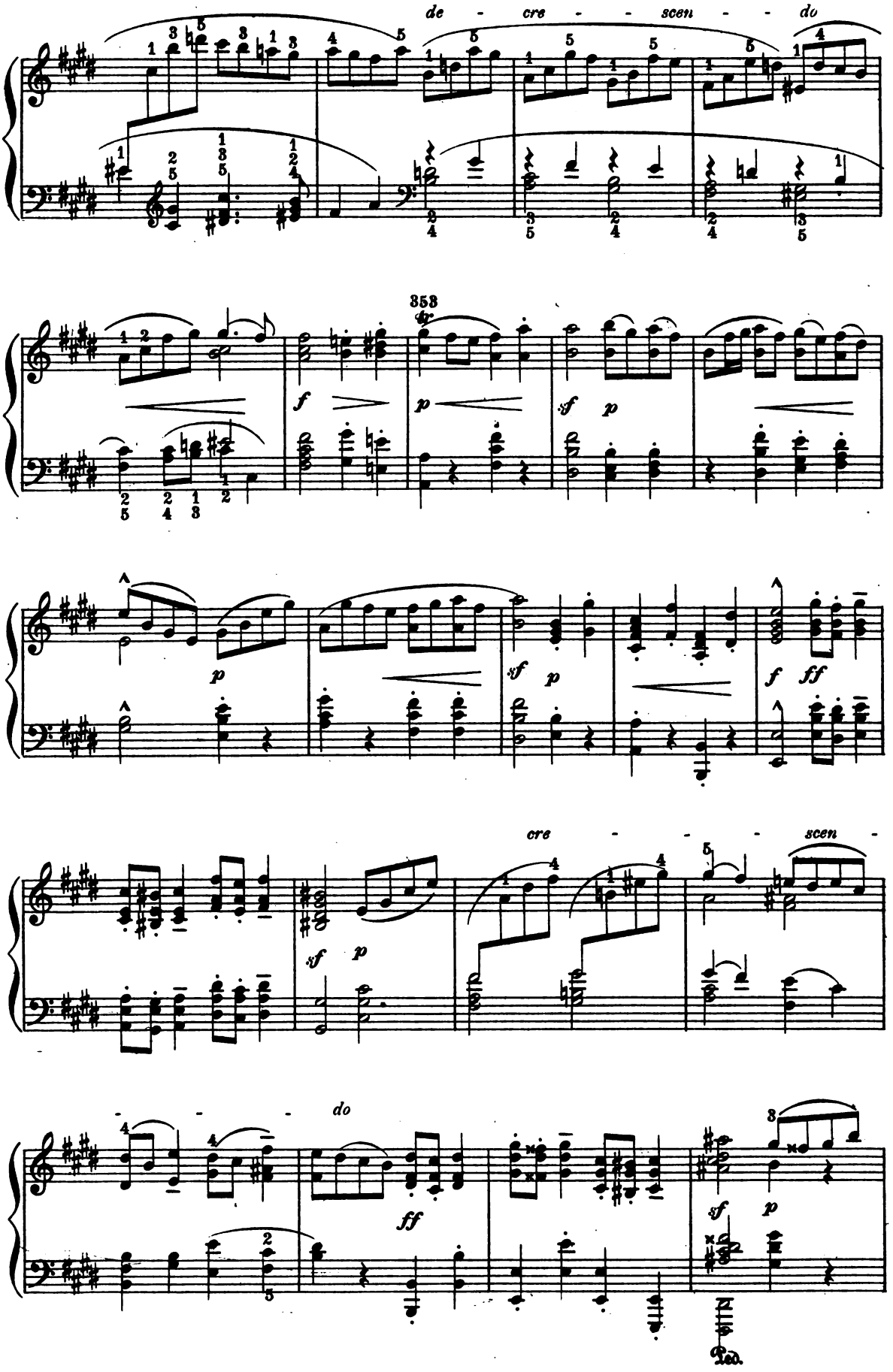

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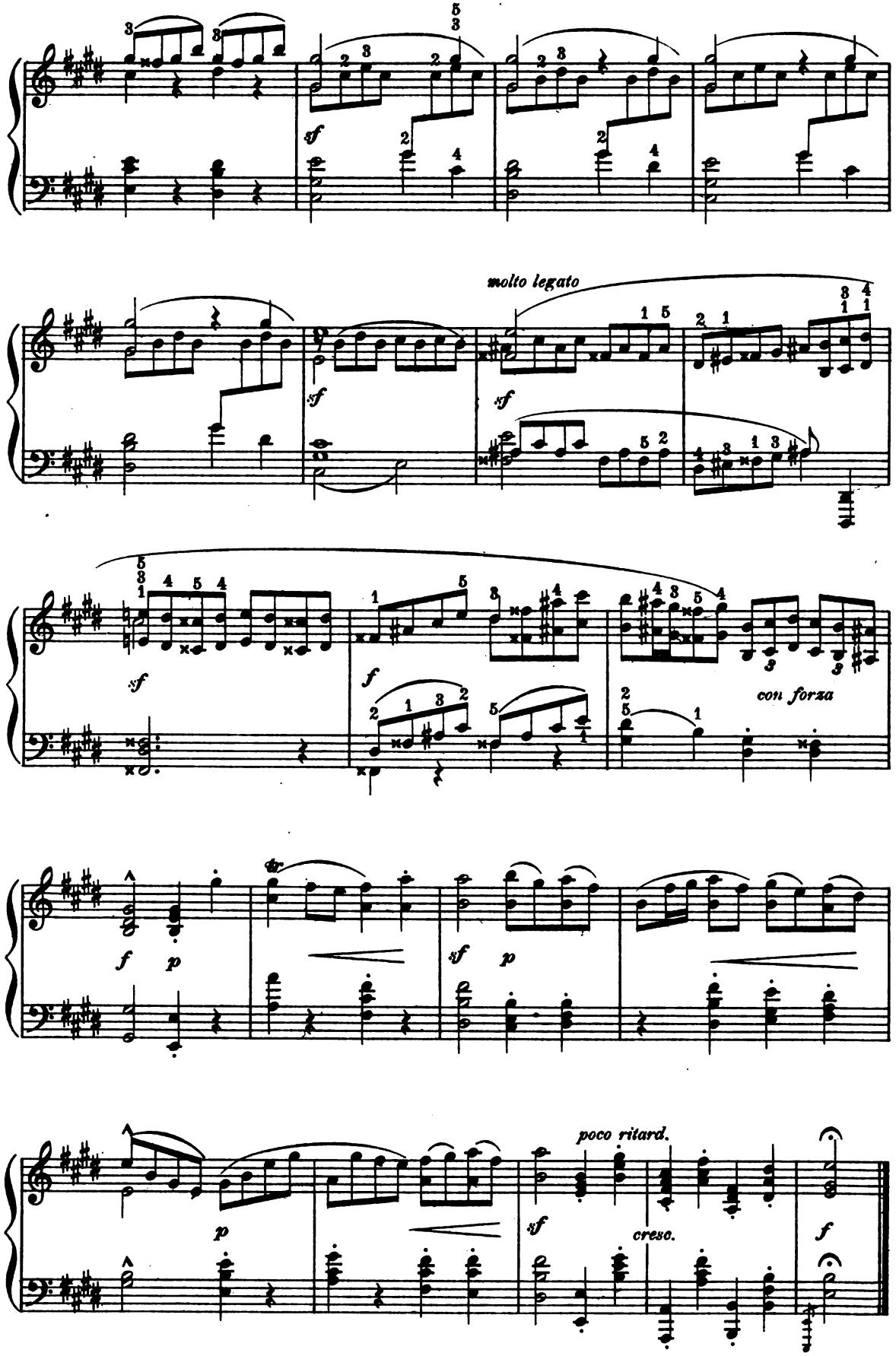

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Frederic Grant Gleason.

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FREDERIC GRANT GLEASON

FREDERIC GRANT GLEASON was born December 18, 1848, at Middletown, Conn. He took his first instructions from Dudley Buck at Hartford, Conn.; after that he went to Leipsic and studied under Moscheles, Richter, J. C. Lobe and Plaidy, and in Berlin under Carl Friedrich Weitzmann, Albert Loeschhorn and Oscar Raif. Upon his return to Hartford he accepted a position as organist in one of the churches. In 1876 he moved to Chicago and became actively engaged in teaching and composing. His orchestral compositions have been played on several occasions by some of the largest orchestras, and his songs and piano pieces are well known. He was musical critic on *The Chicago Tribune* from 1887-1891. From the Associazione dei Benemeriti Italiana of Palermo, Sicily, he received a diploma and a gold medal "for distinguished services in the cause of art." He died December 6, 1903.

The following are among his most important compositions: Op. 1, Three Songs; Op. 2, *Organ Sonata in C sharp minor;* Op. 3, *Barcarola* (piano); Op. 4, *Te Deum;* Op. 5, Songs; Op. 6, Episcopal Church Music; Op. 7, *Otho Visconti*, Romantic Opera, 3 acts (music and text); Op. 8, Piano Compositions (four); Op. 9, *Trio, C minor* (piano, violin and cello); Op. 10, Quartet for female voices; Op. 11, *Overture Triumphale* (organ); Op. 12, Cantata *God, Our Deliverer*, solos, chorus and orchestra; Op. 13, *Trio, A major* (piano, violin and cello); Op. 14, *Trio, D minor* (piano, violin and cello); Op. 15, Cantata *The Culprit Fay*, solos, chorus and orchestra; Op. 16, *Montezuma*, Romantic Opera, 3 acts (music, plot and text); Op. 17, Symphonic Cantata *Praise Song to Harmony*, solos, male chorus and orchestra; Op. 18, *Concerto in G minor* (piano and orchestra); Op. 19, Sketches for Orchestra; Op. 20, Symphonic Cantata *Auditorium Festival Ode*, composed for and sung at the dedication of the Auditorium, Chicago; Op. 21, *Edris*, Symphonic Poem for orchestra.

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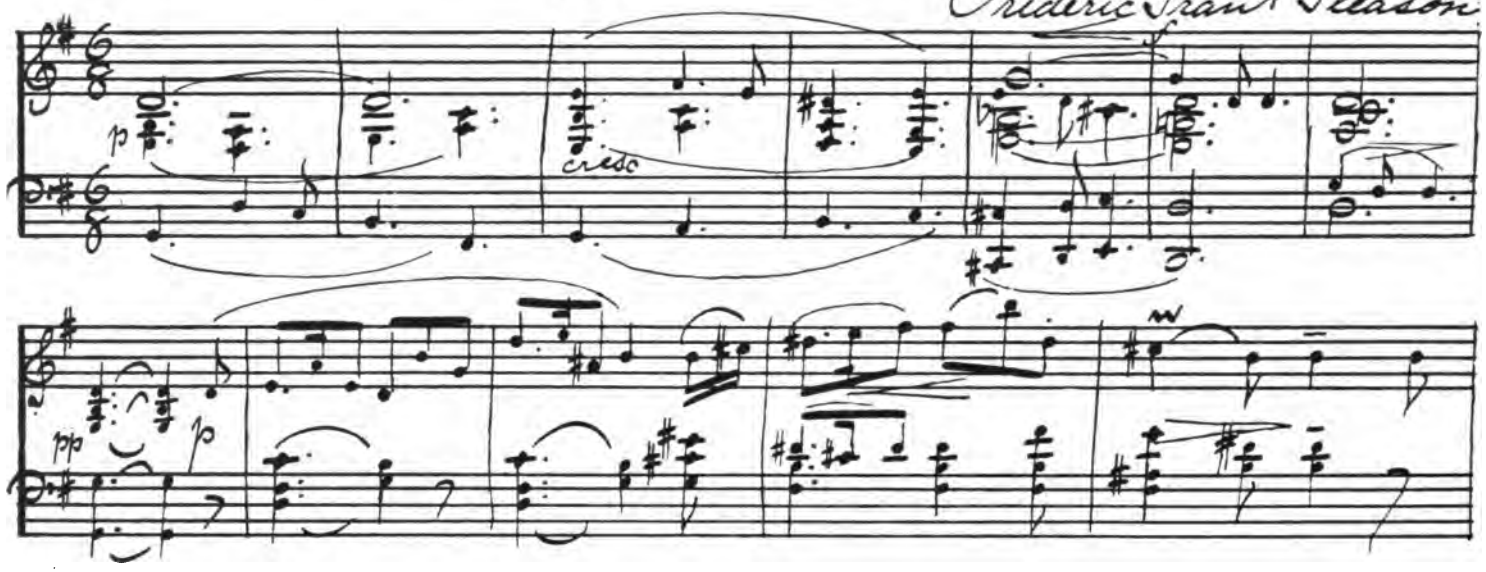
Canzonetta.

Frederic Grant Gleason.



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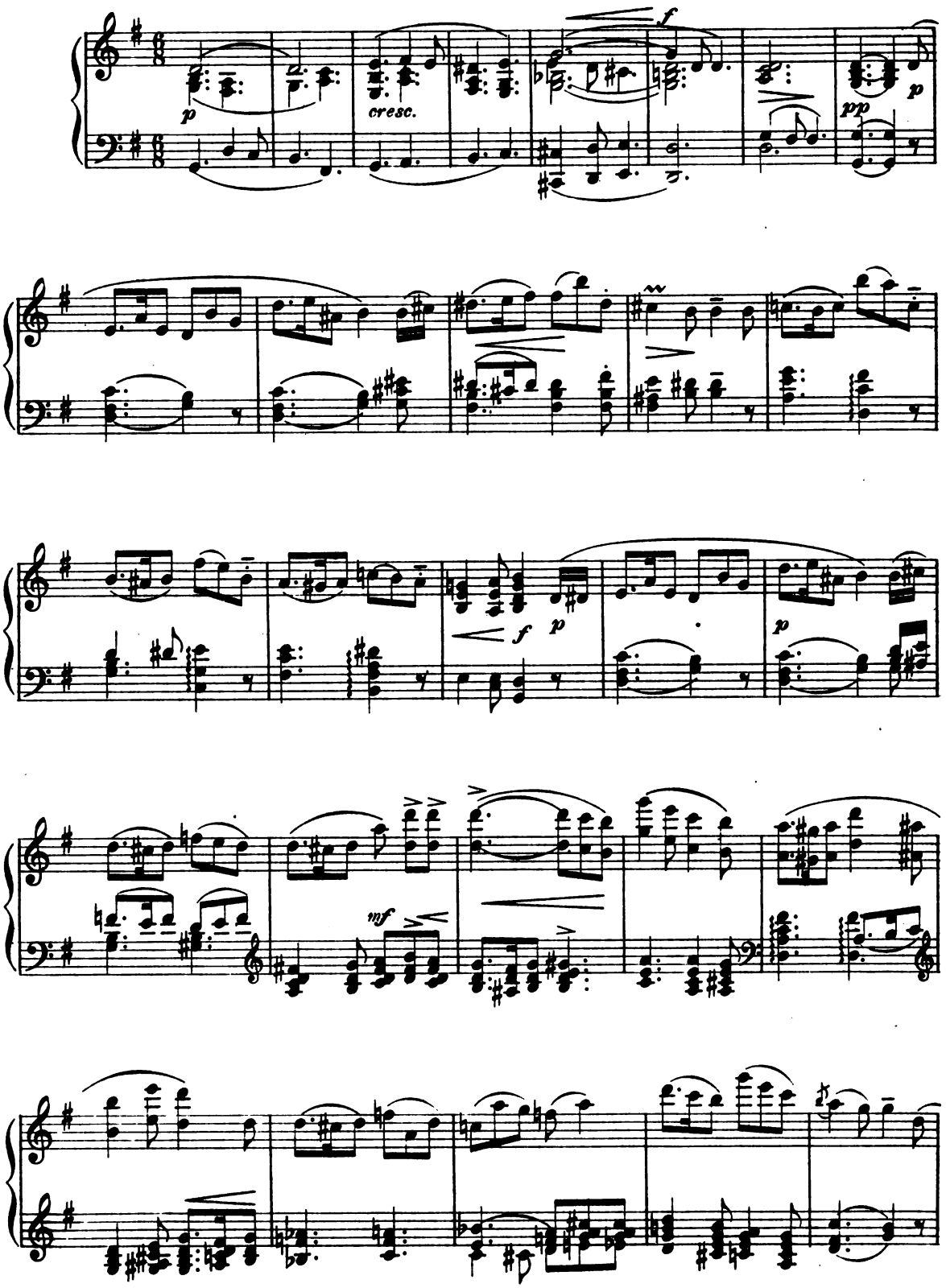
Canzonetta.

FREDERIC GRANT GLEASON.
Op. 19. No 1.



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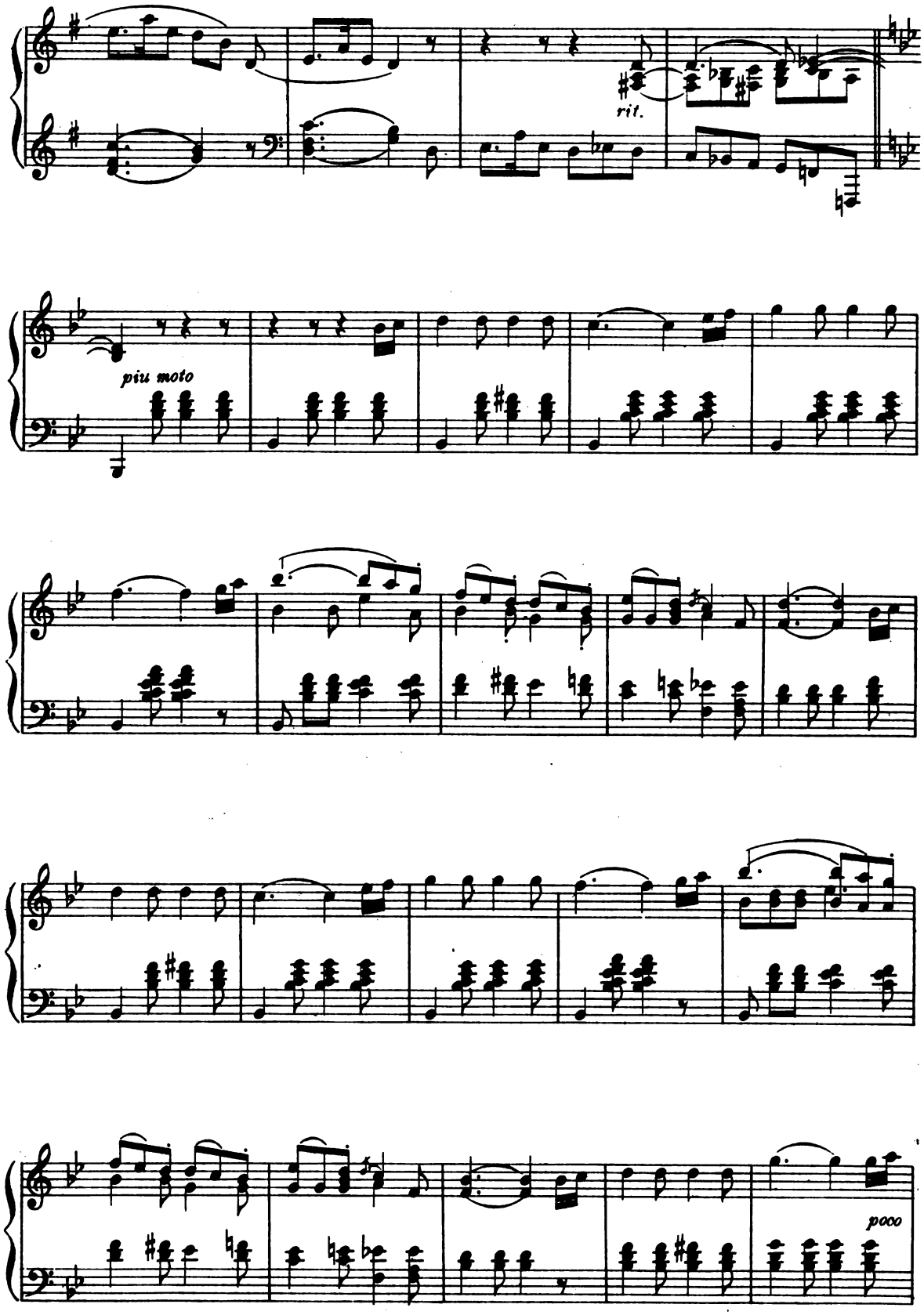

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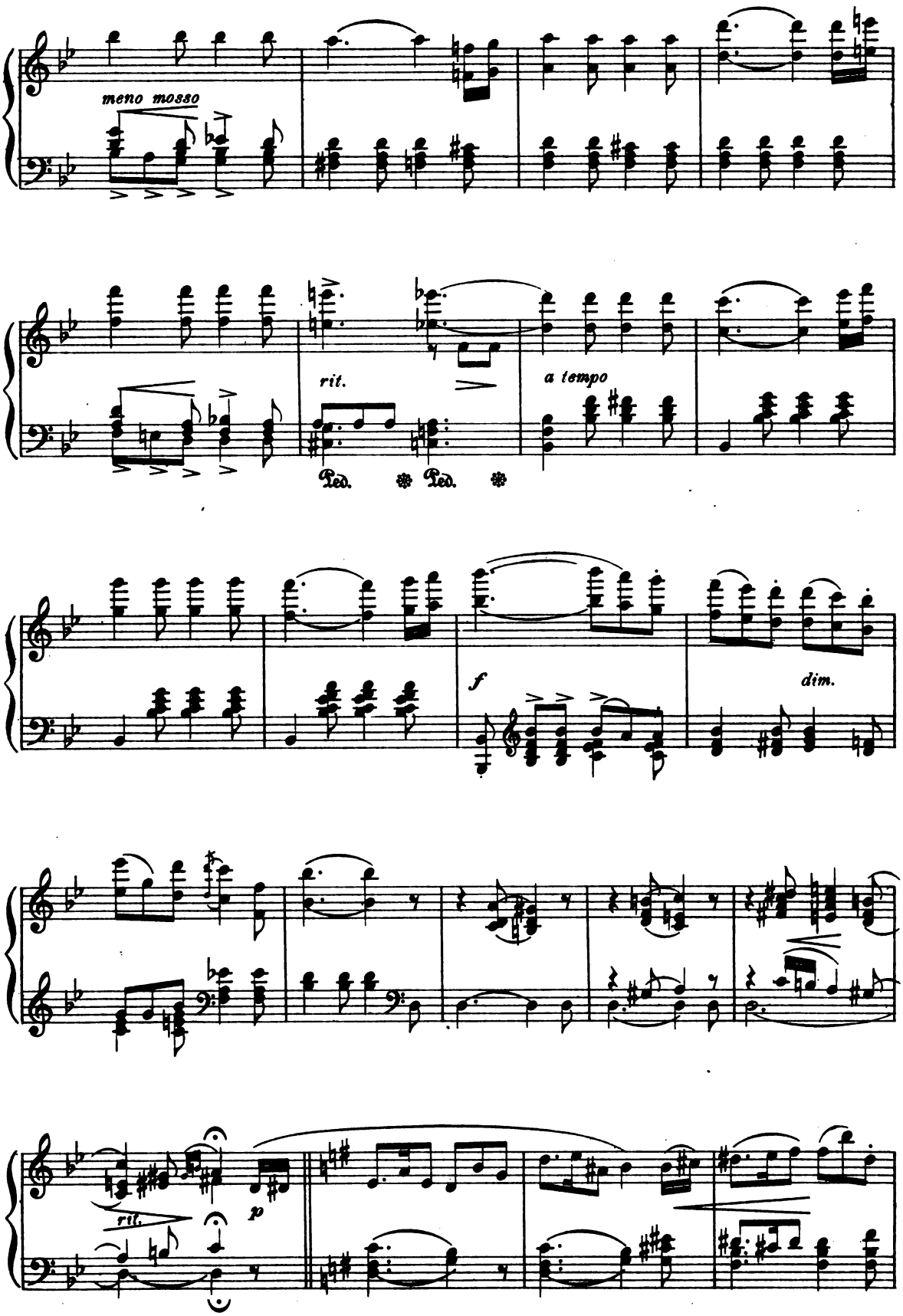

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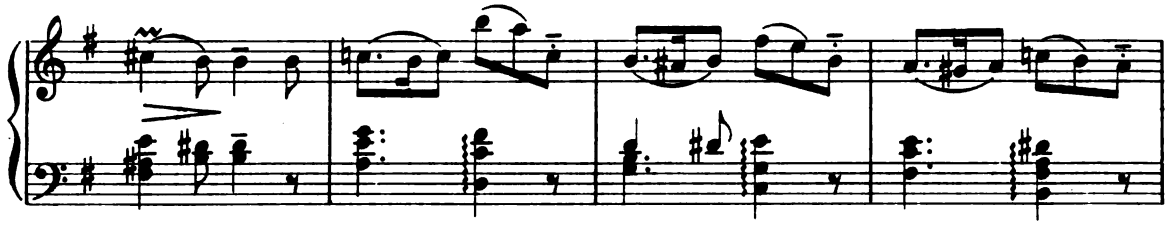

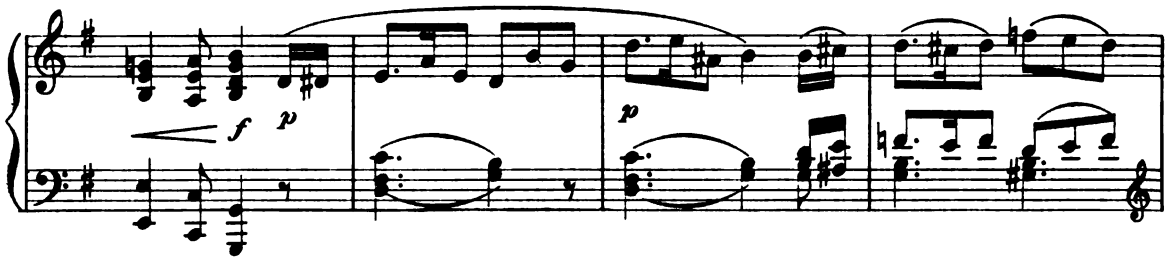

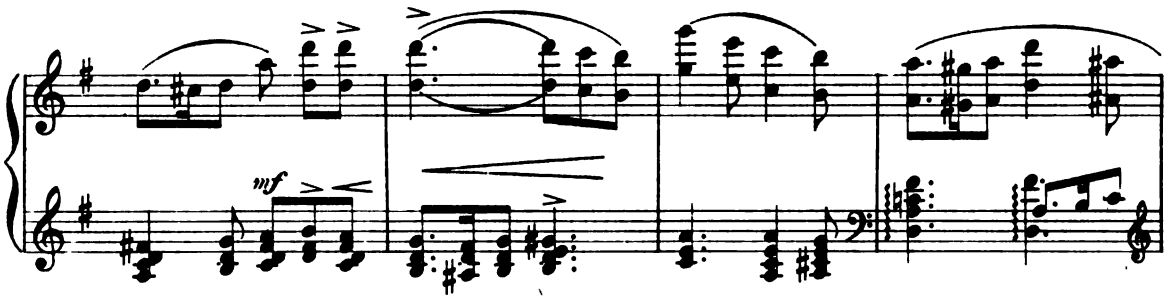

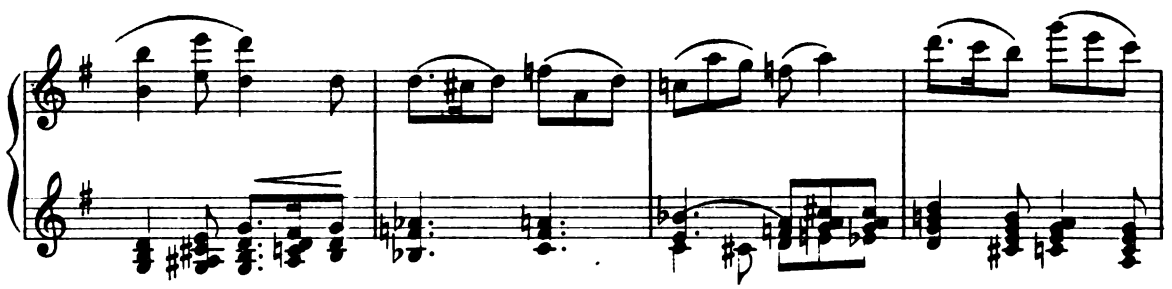

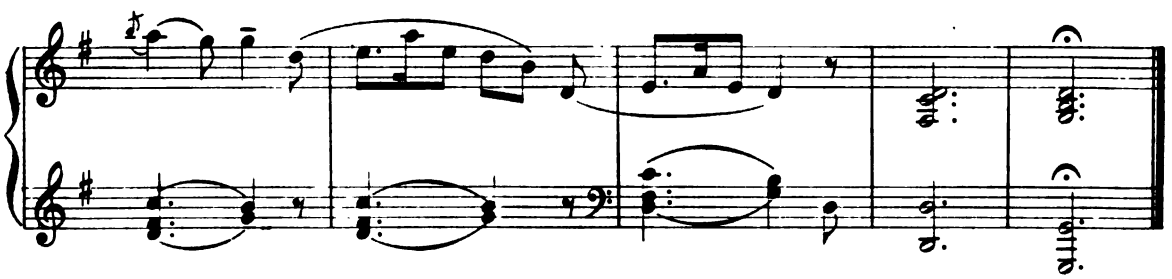

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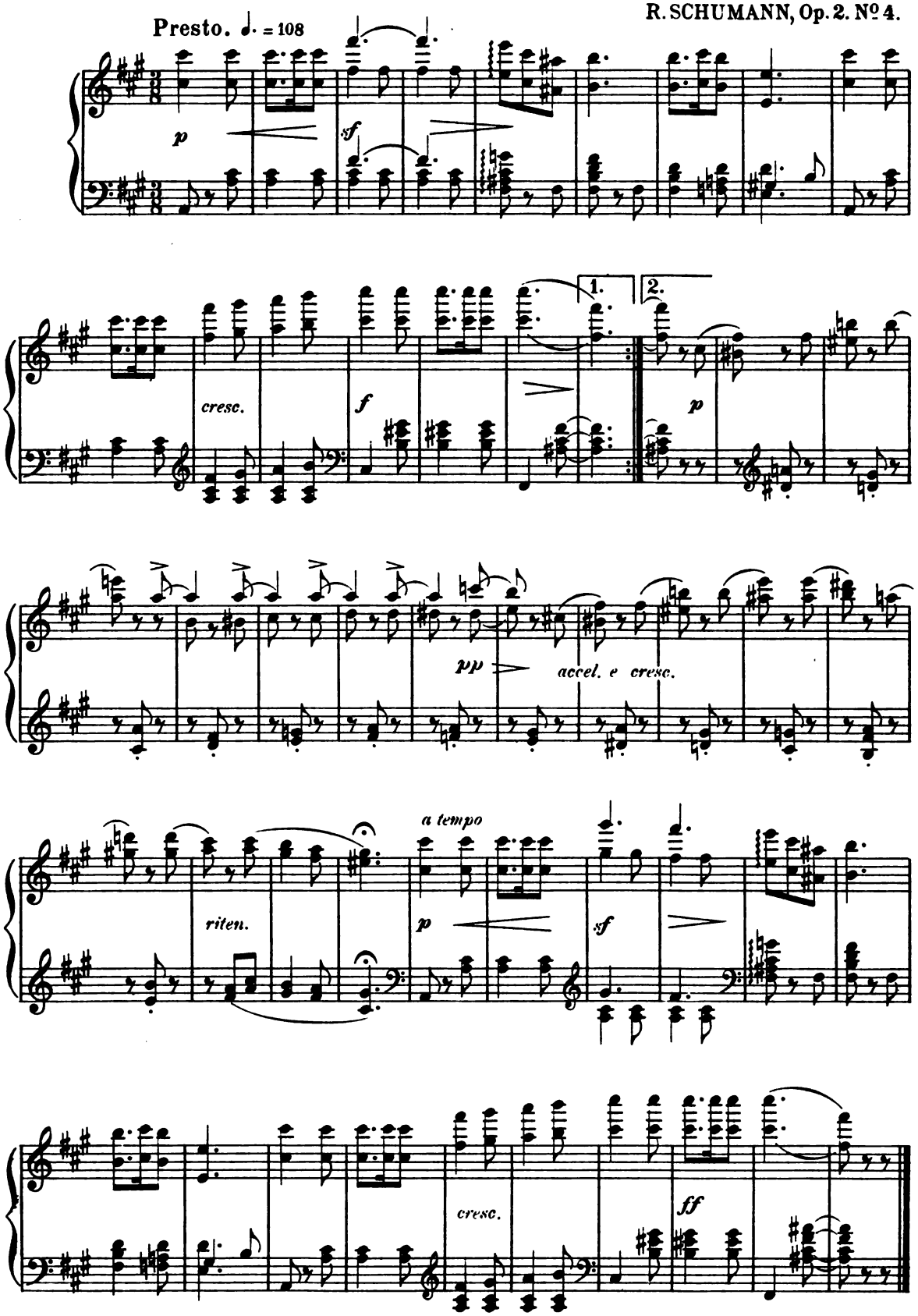
Papillons.

R. SCHUMANN, Op. 2. Nº 4.



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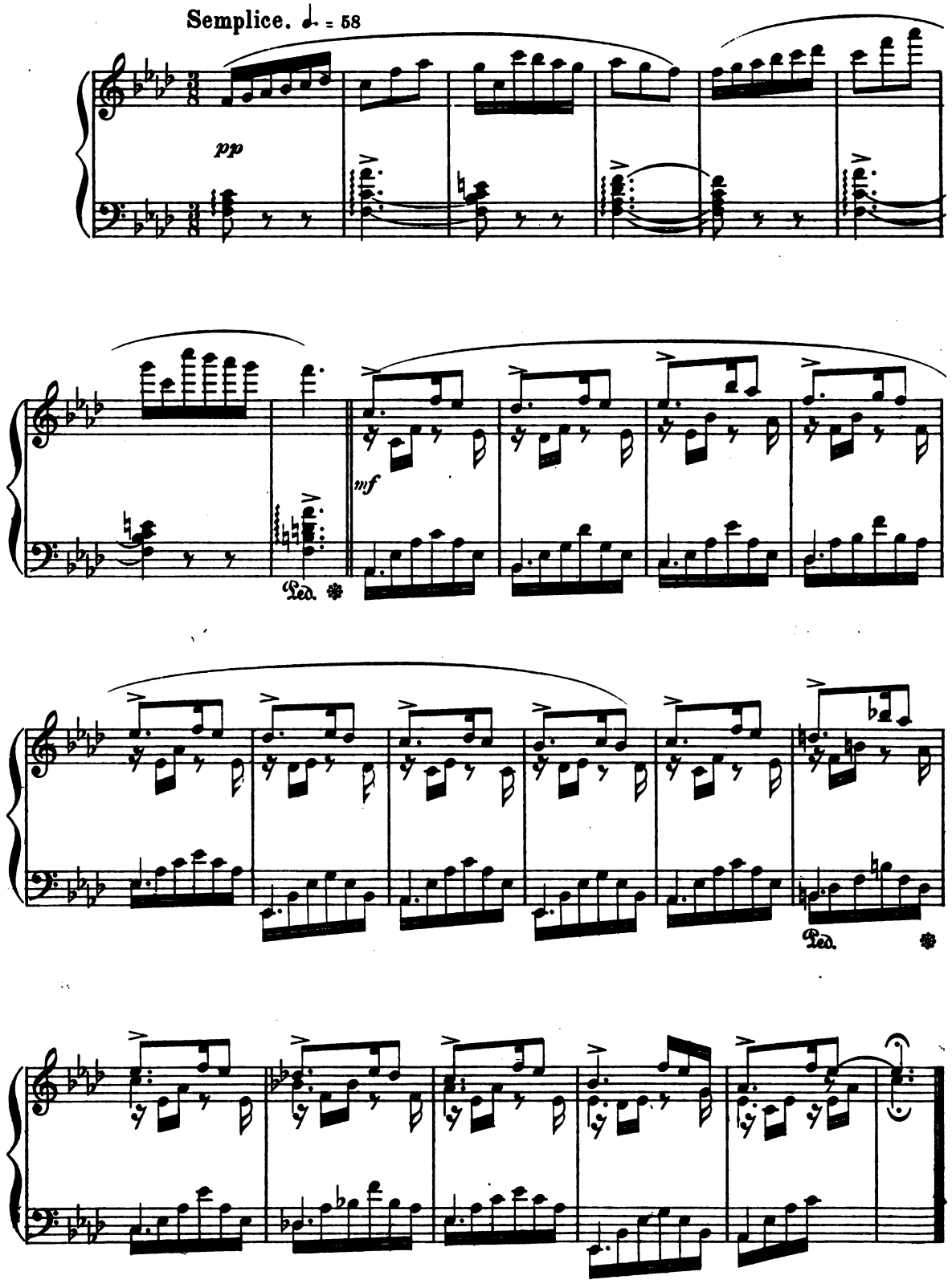
Papillons.

R. SCHUMANN, Op. 2. №7.



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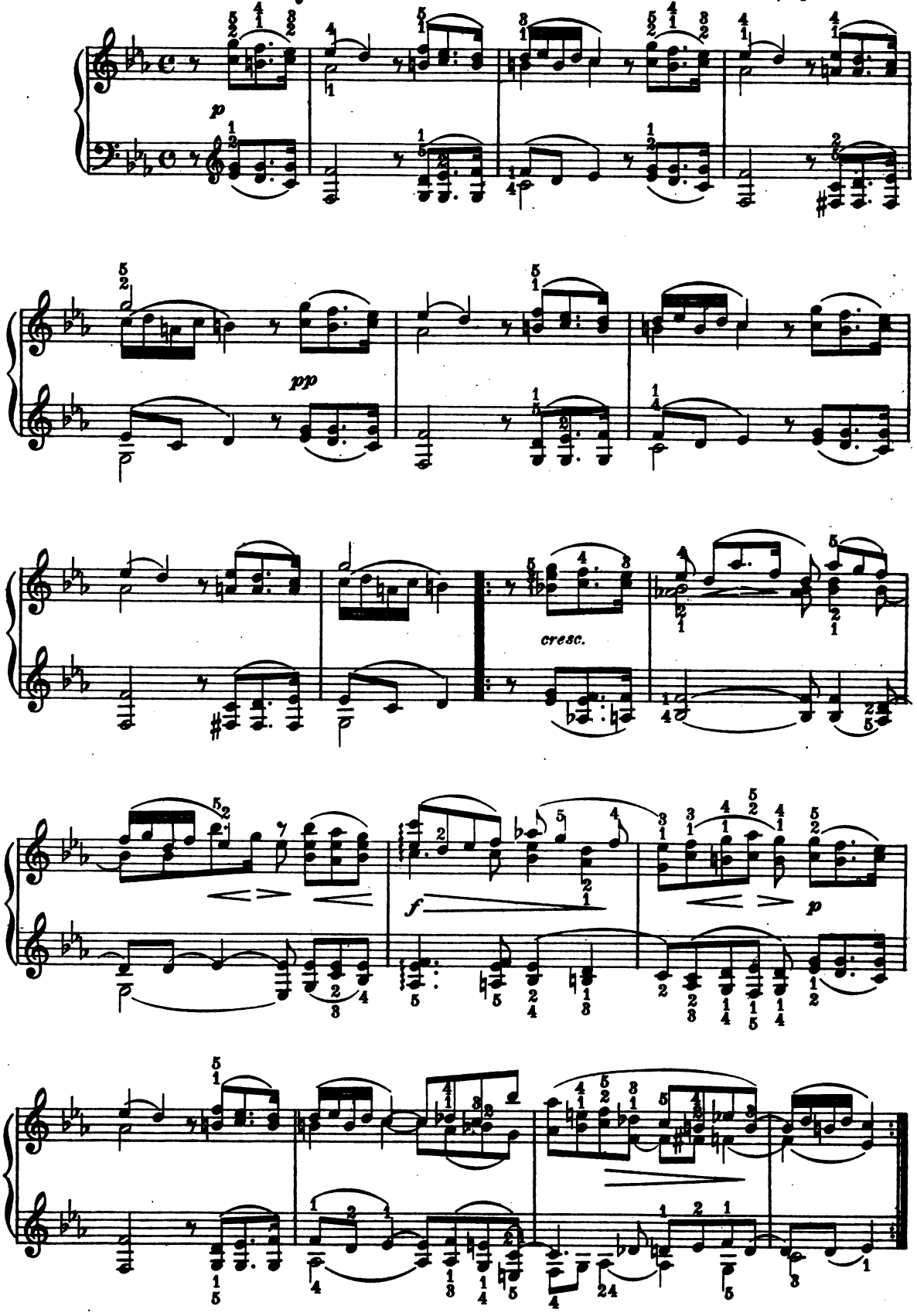
In Winter.

Rather slowly.

R. SCHUMANN, Op. 68. № 37.



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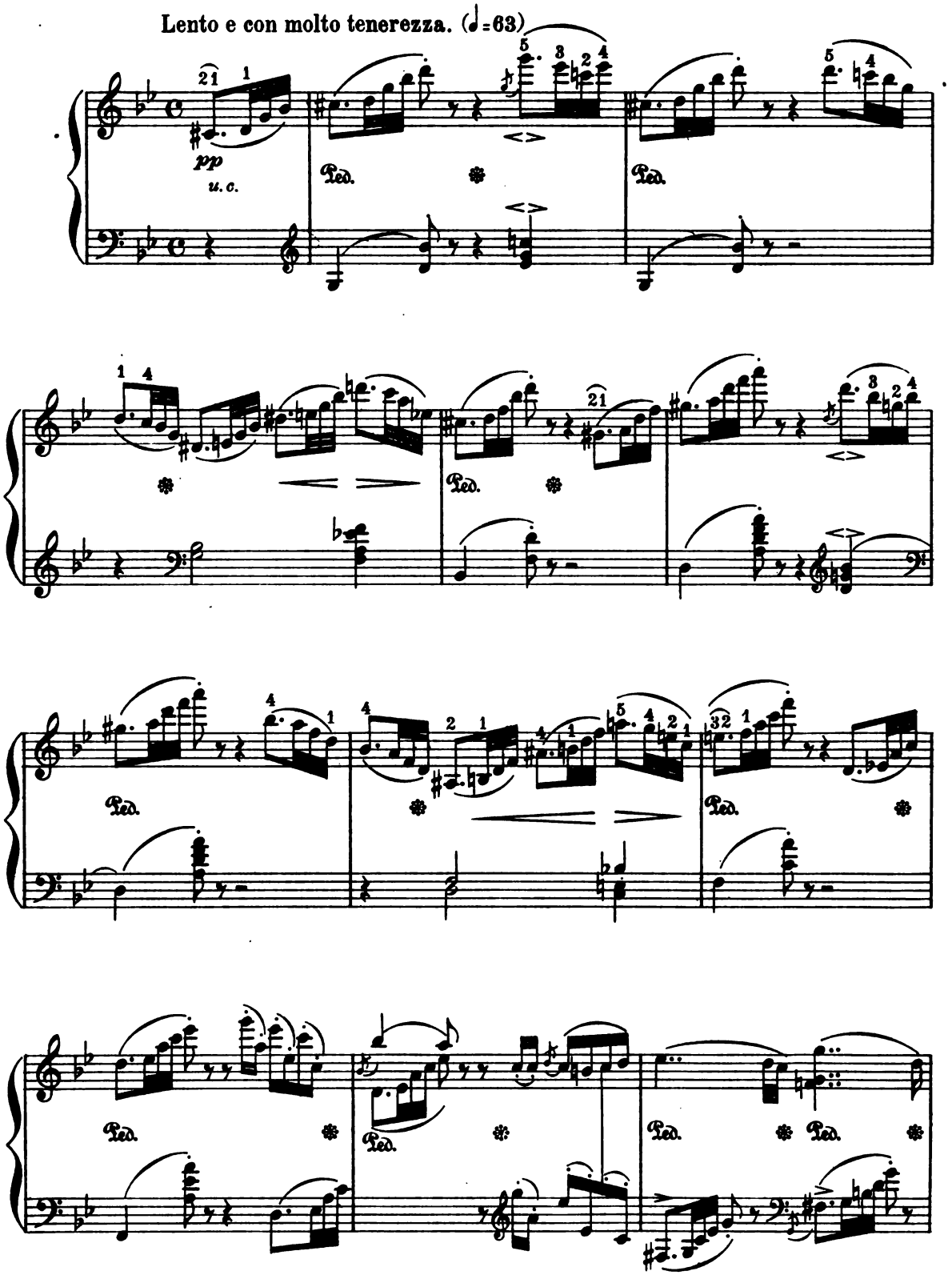
Forest Scenes.

THE PROPHET BIRD.

R. SCHUMANN, Op. 82. № 7.

Lento e con molto tenerezza. (♩=63)



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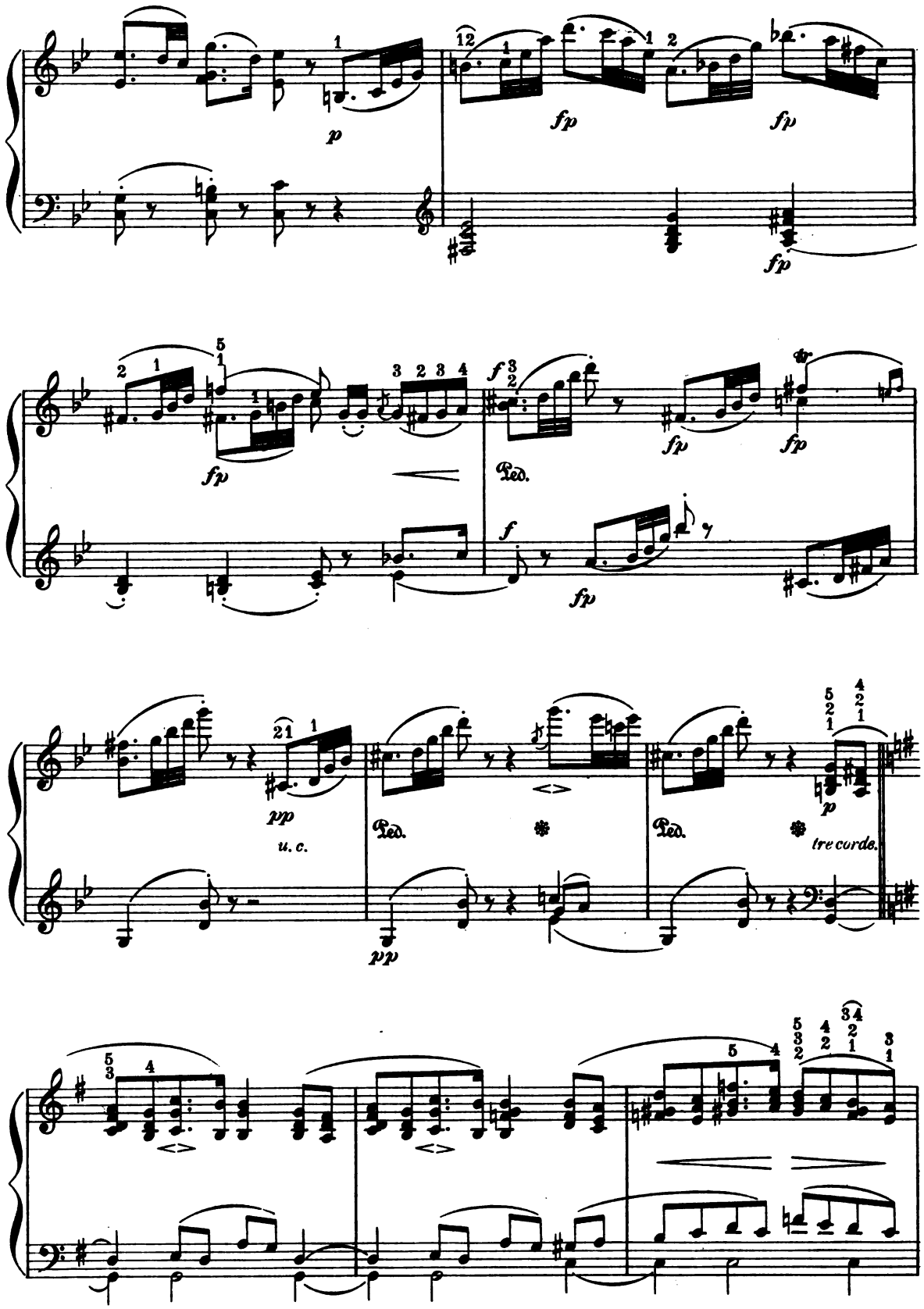

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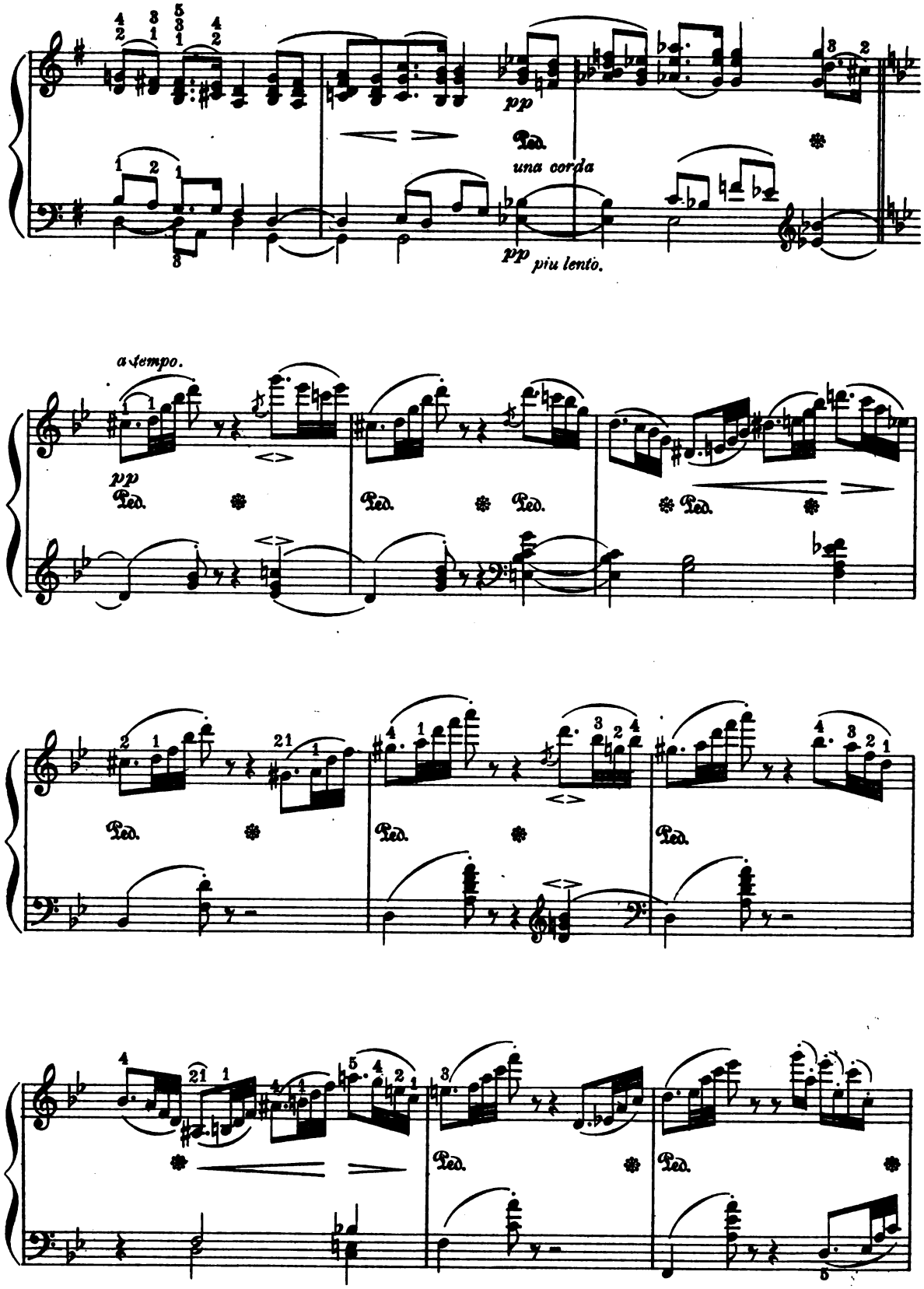

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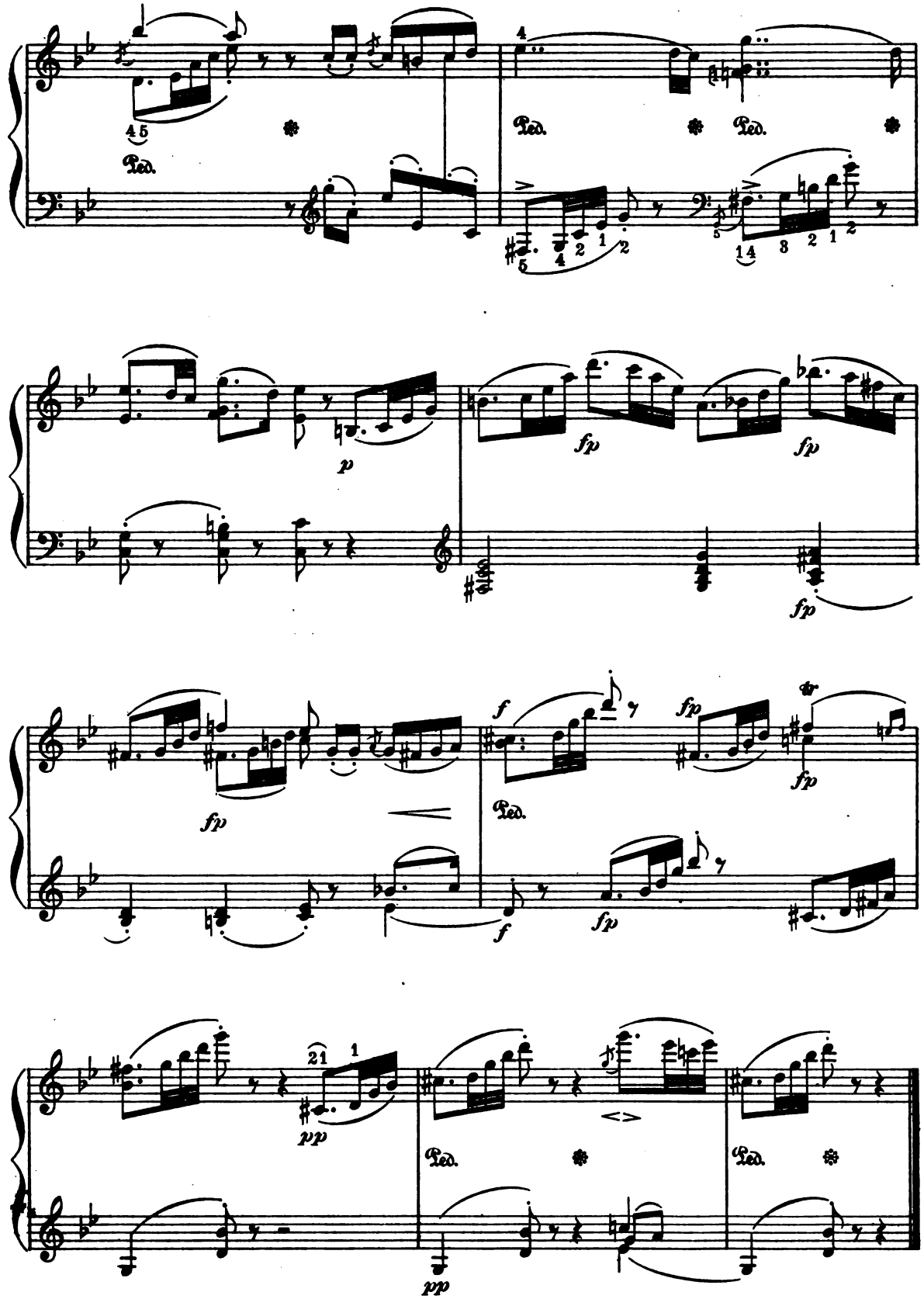

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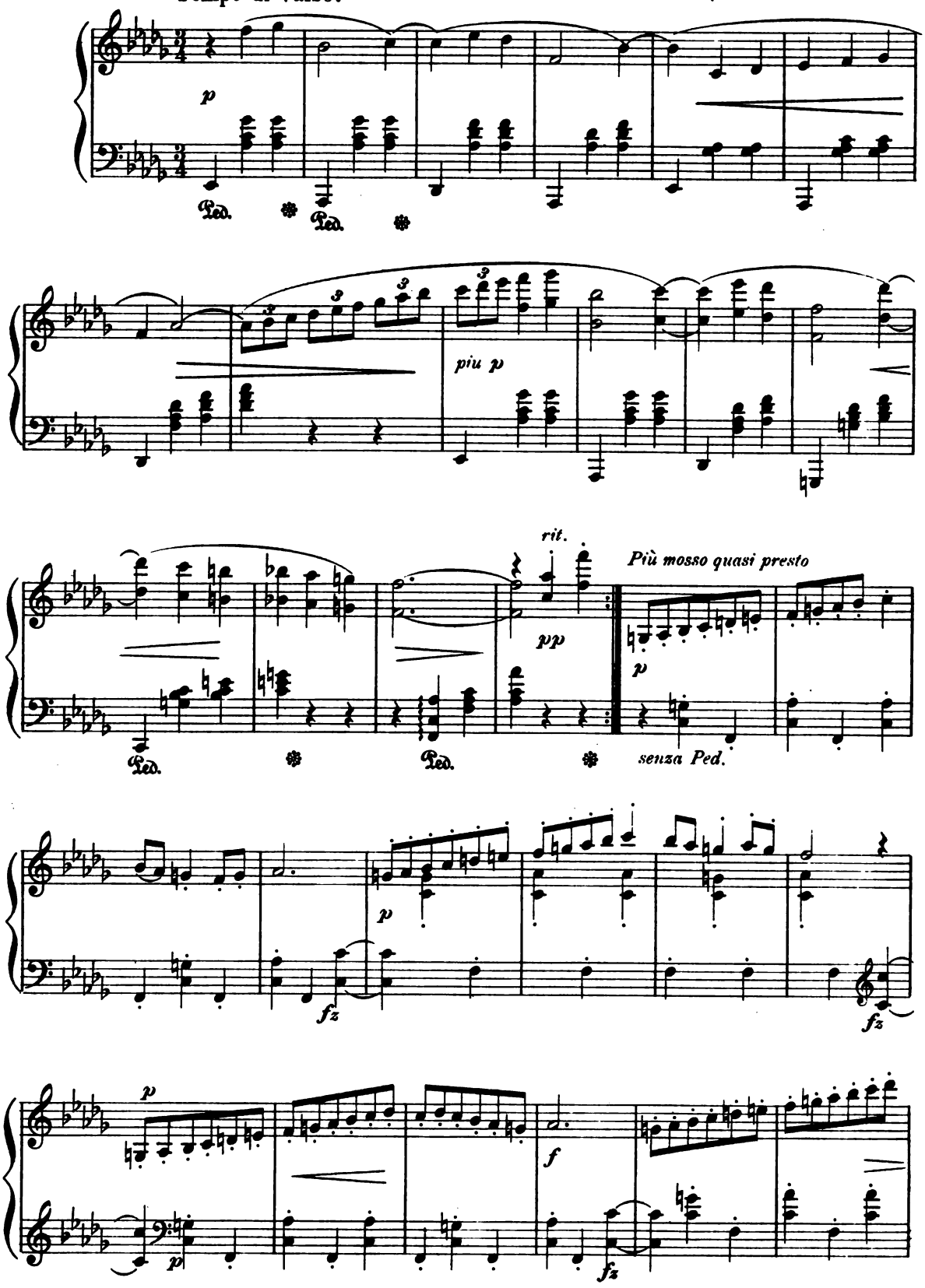
Valse Pittoresque.

H. REINHOLD, Op. 50. No 8.

Tempo di Valse.



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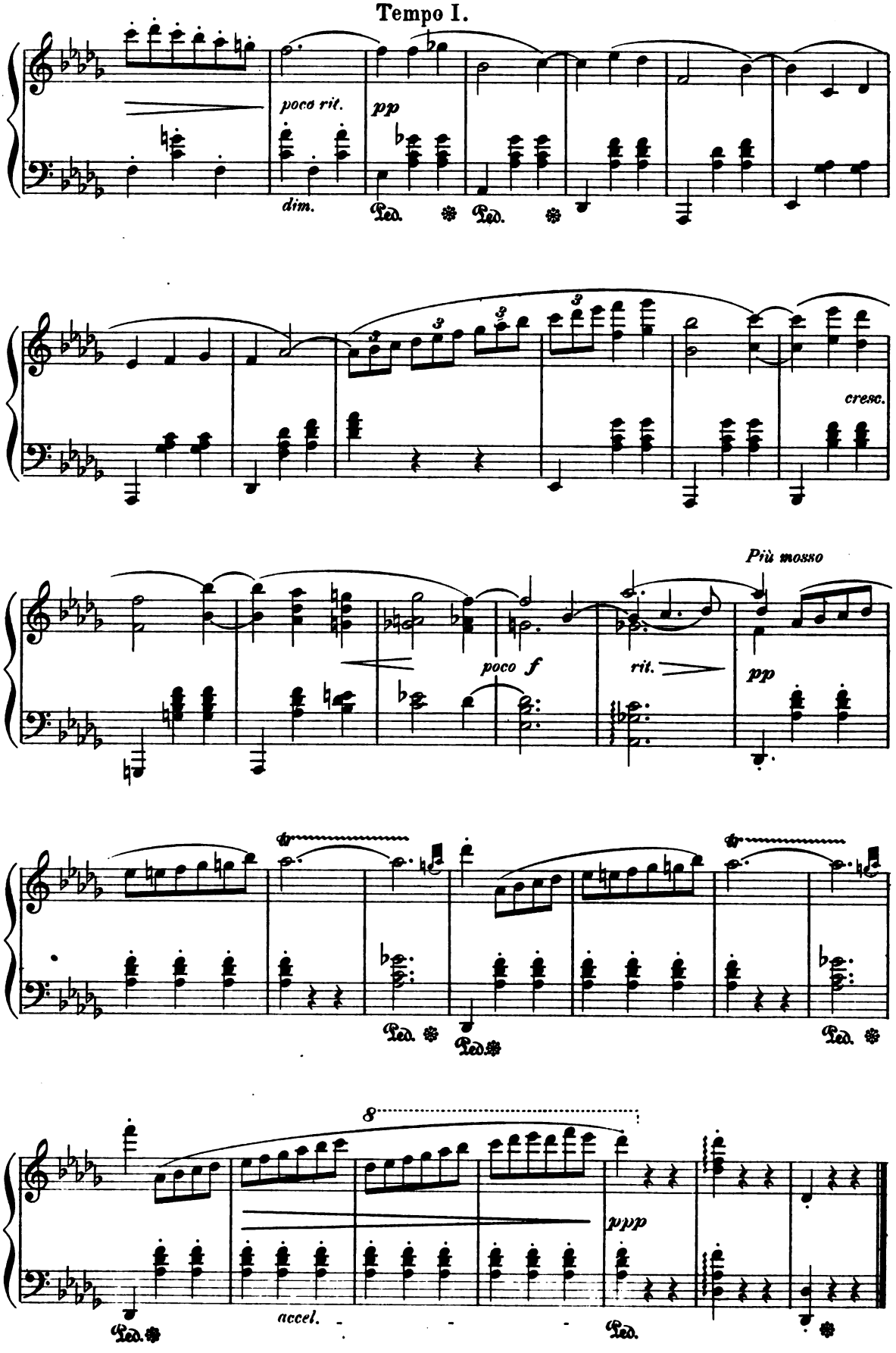

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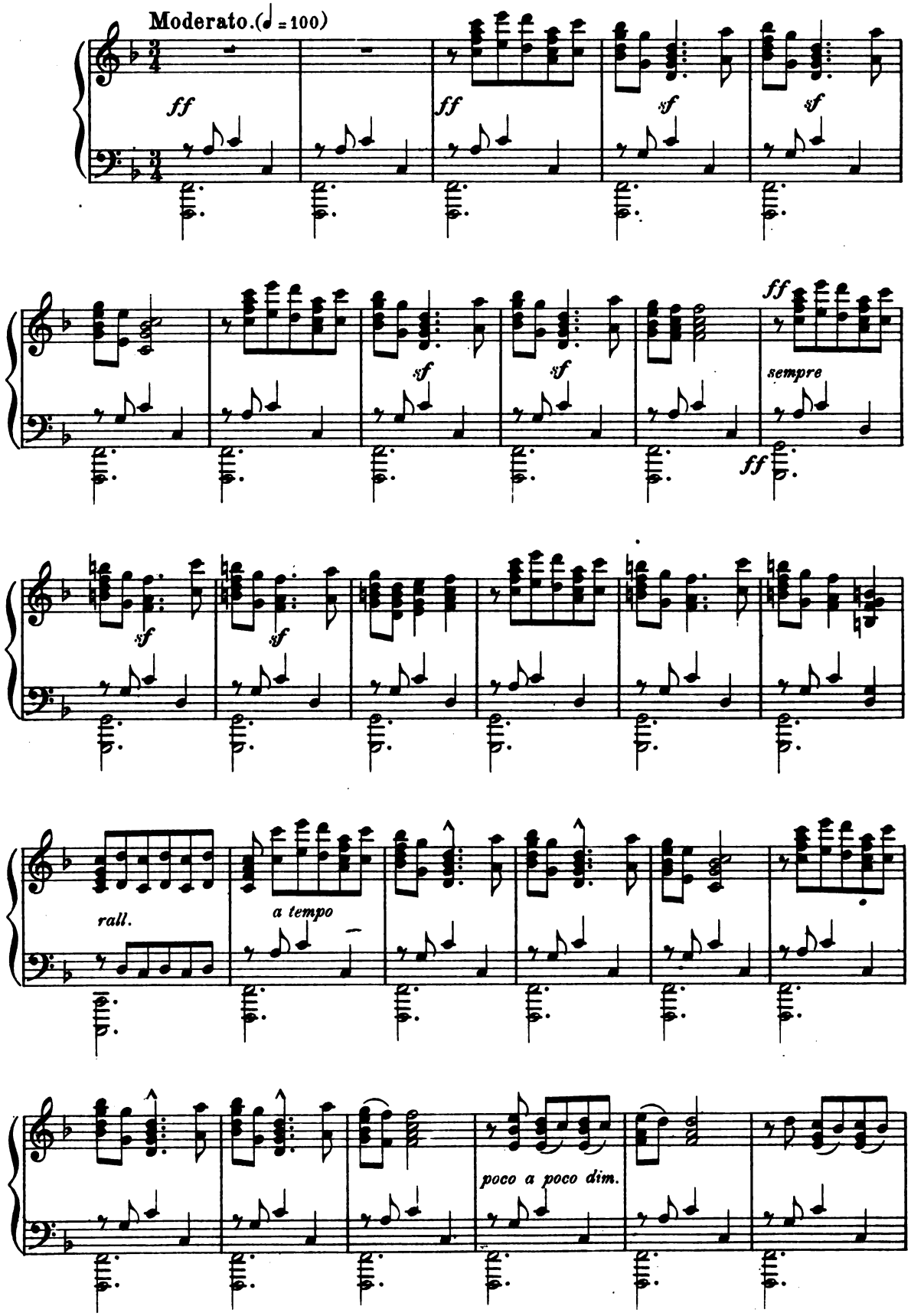
Kermesse.

B. GODARD, Op. 51.



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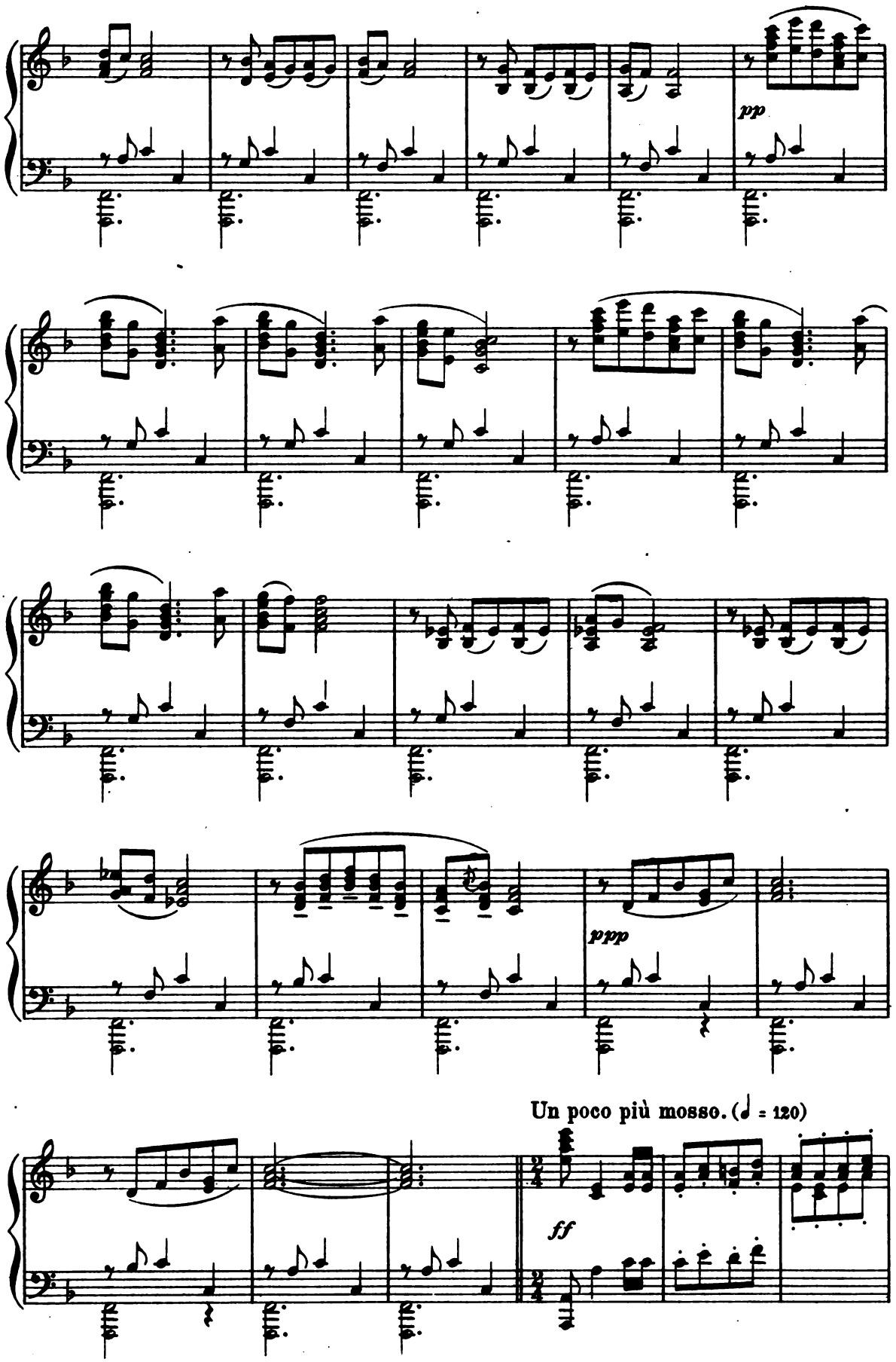

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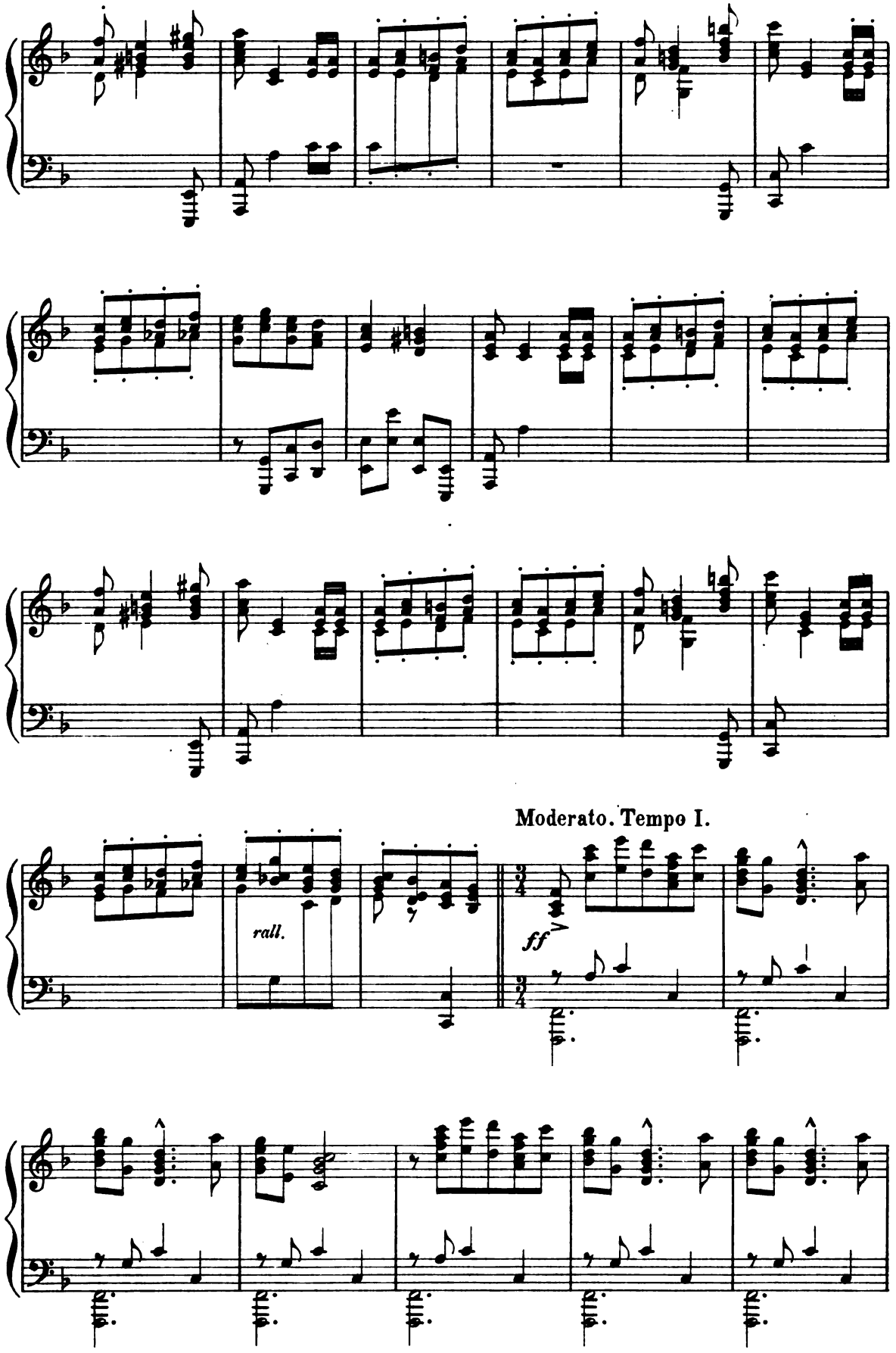

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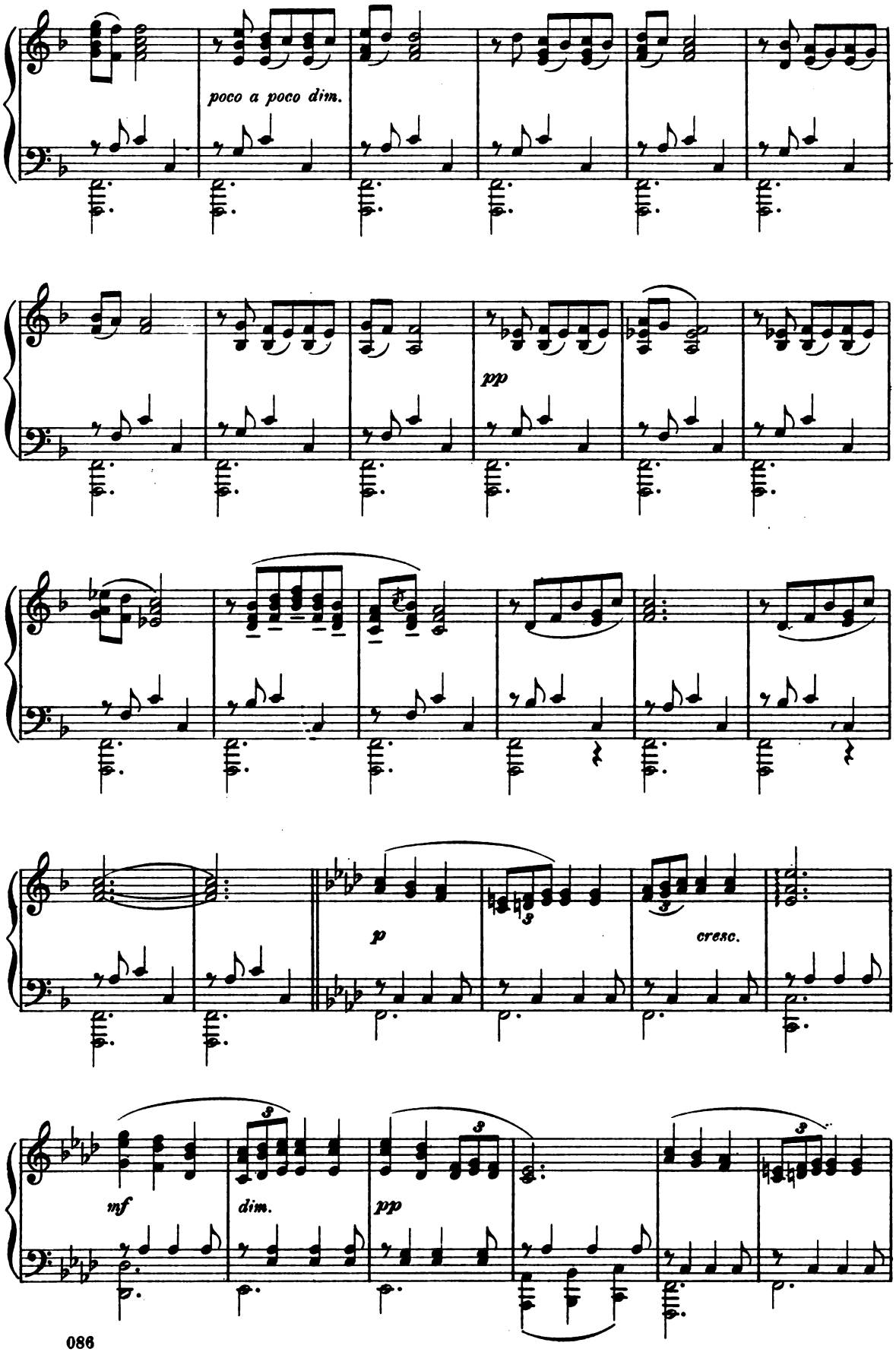

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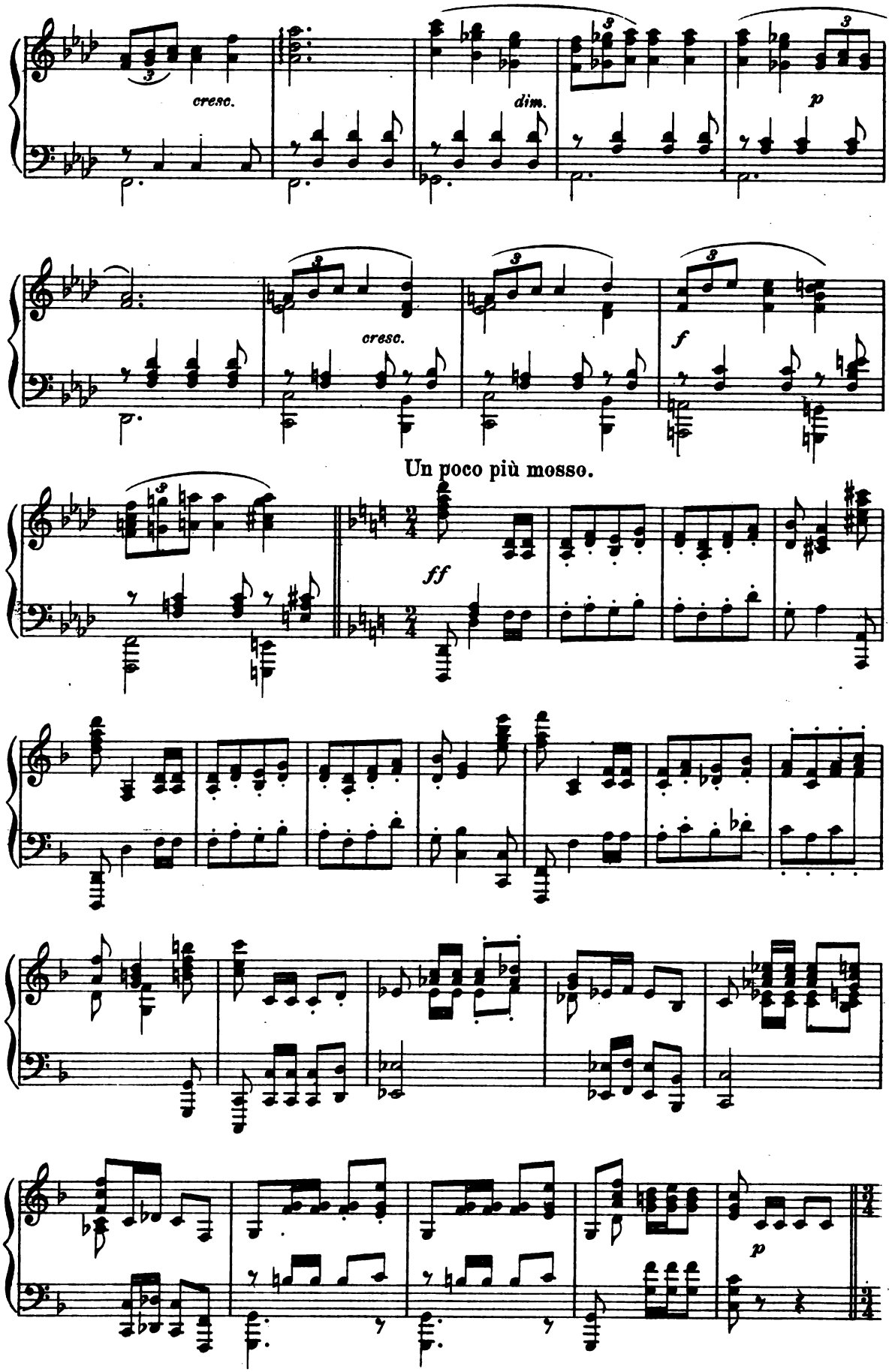

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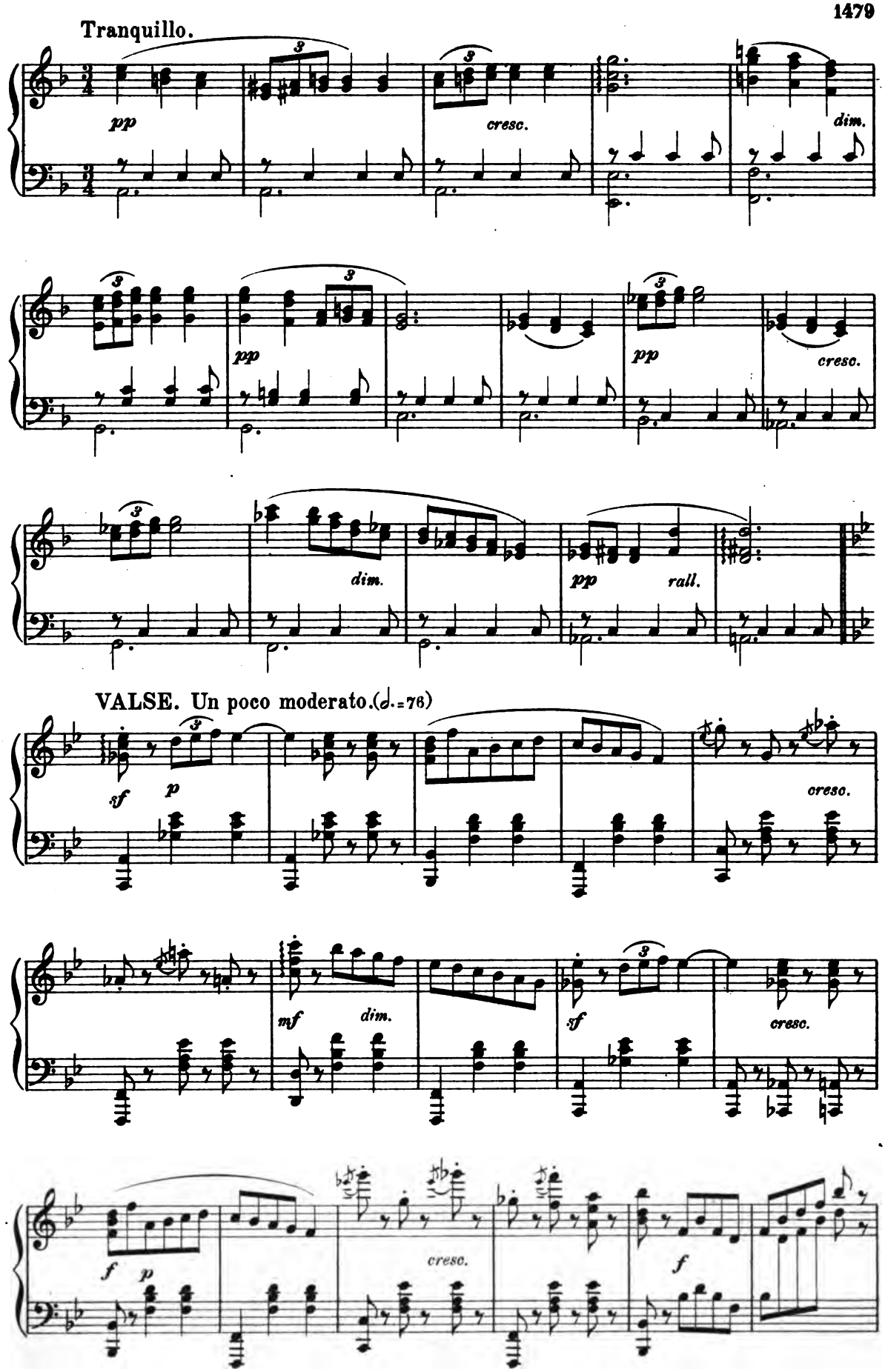

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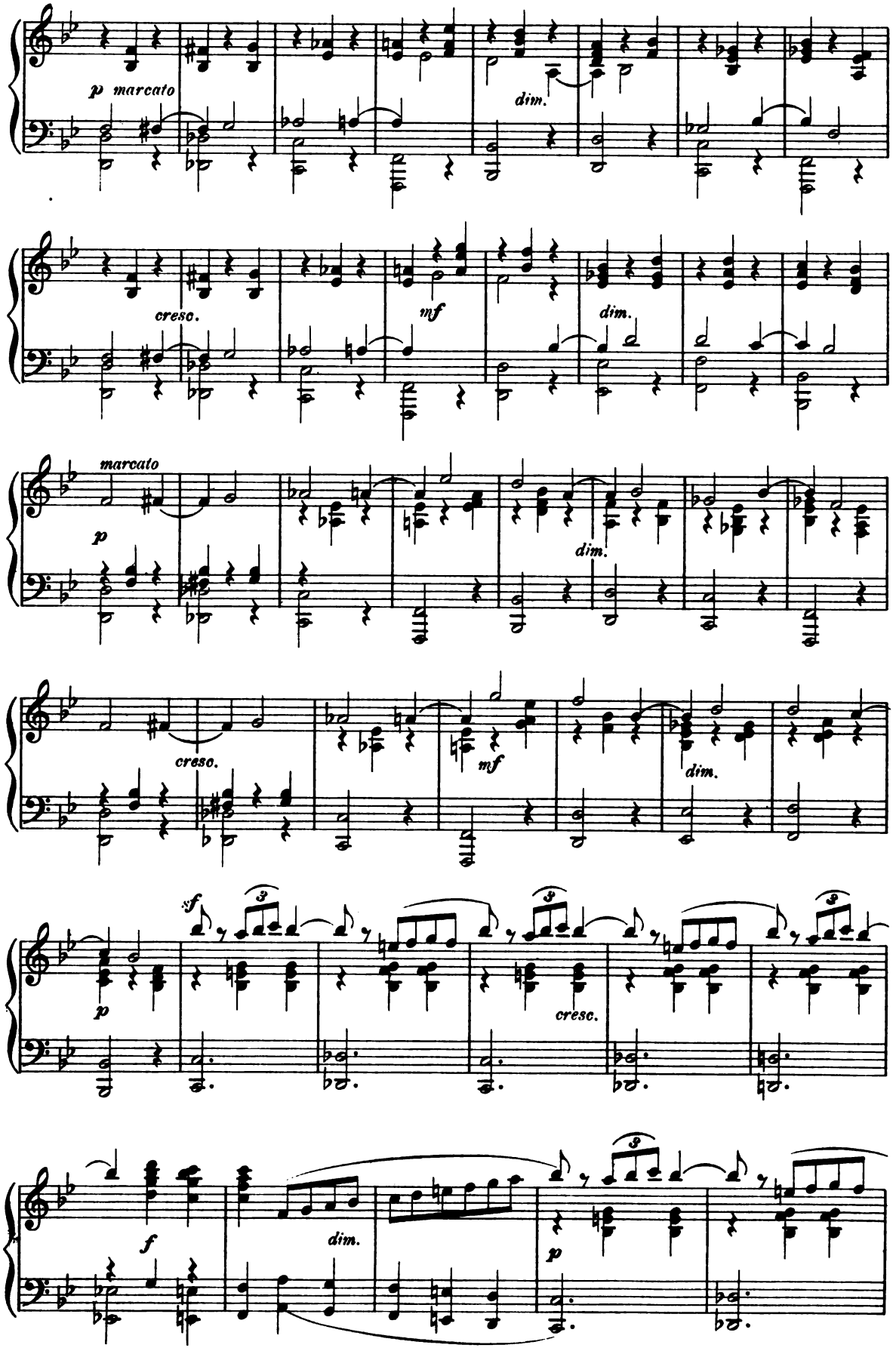

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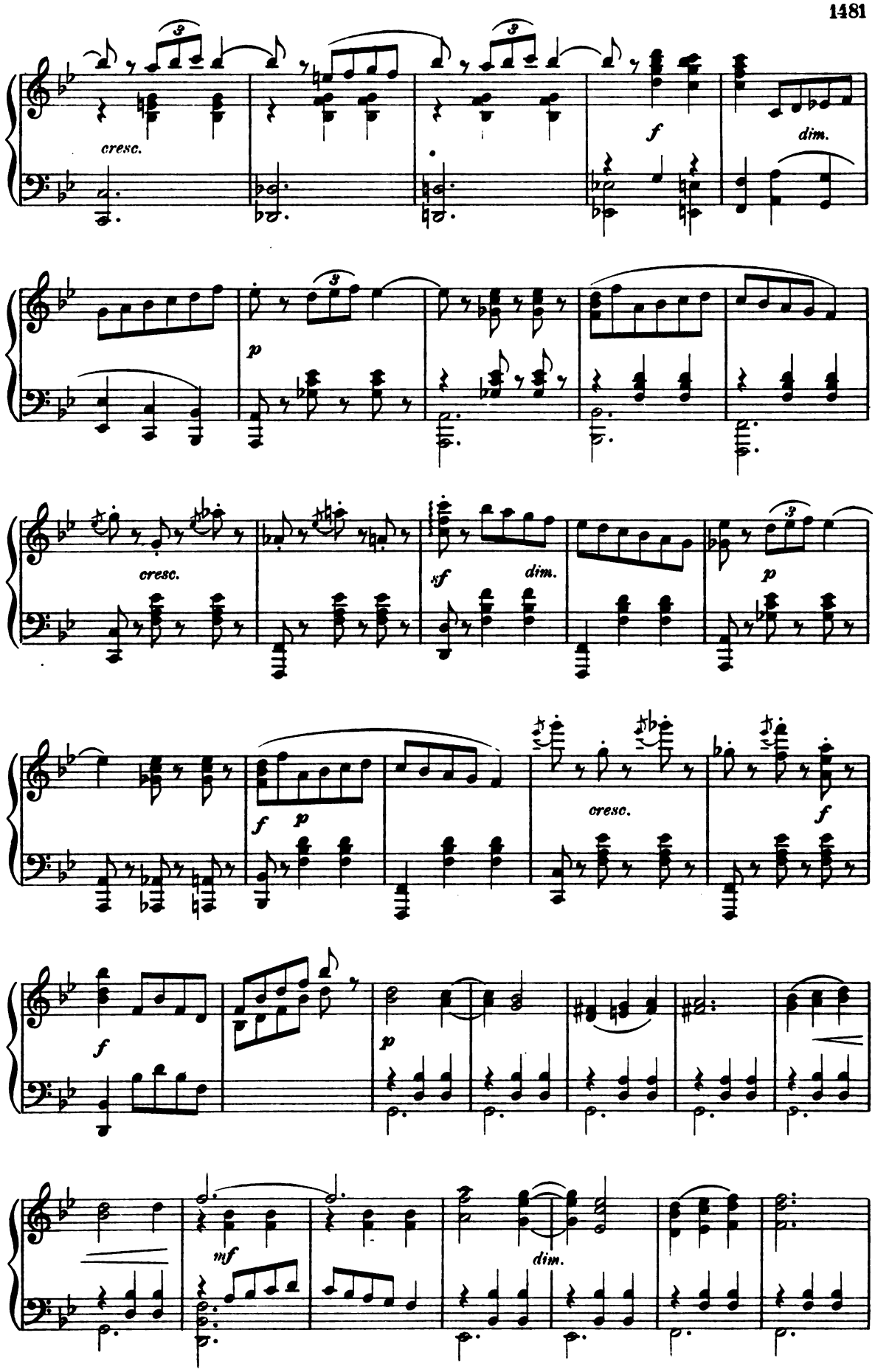

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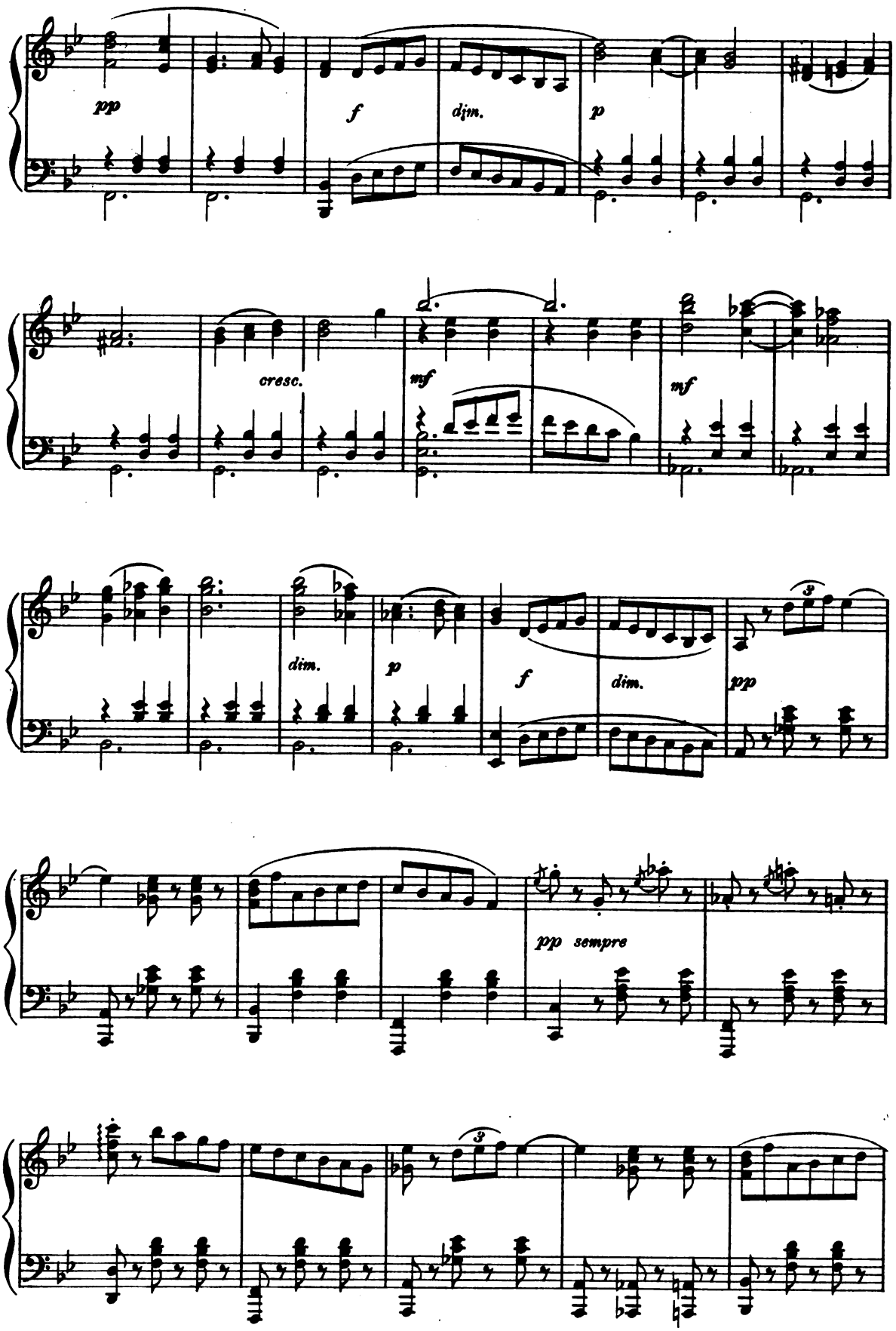

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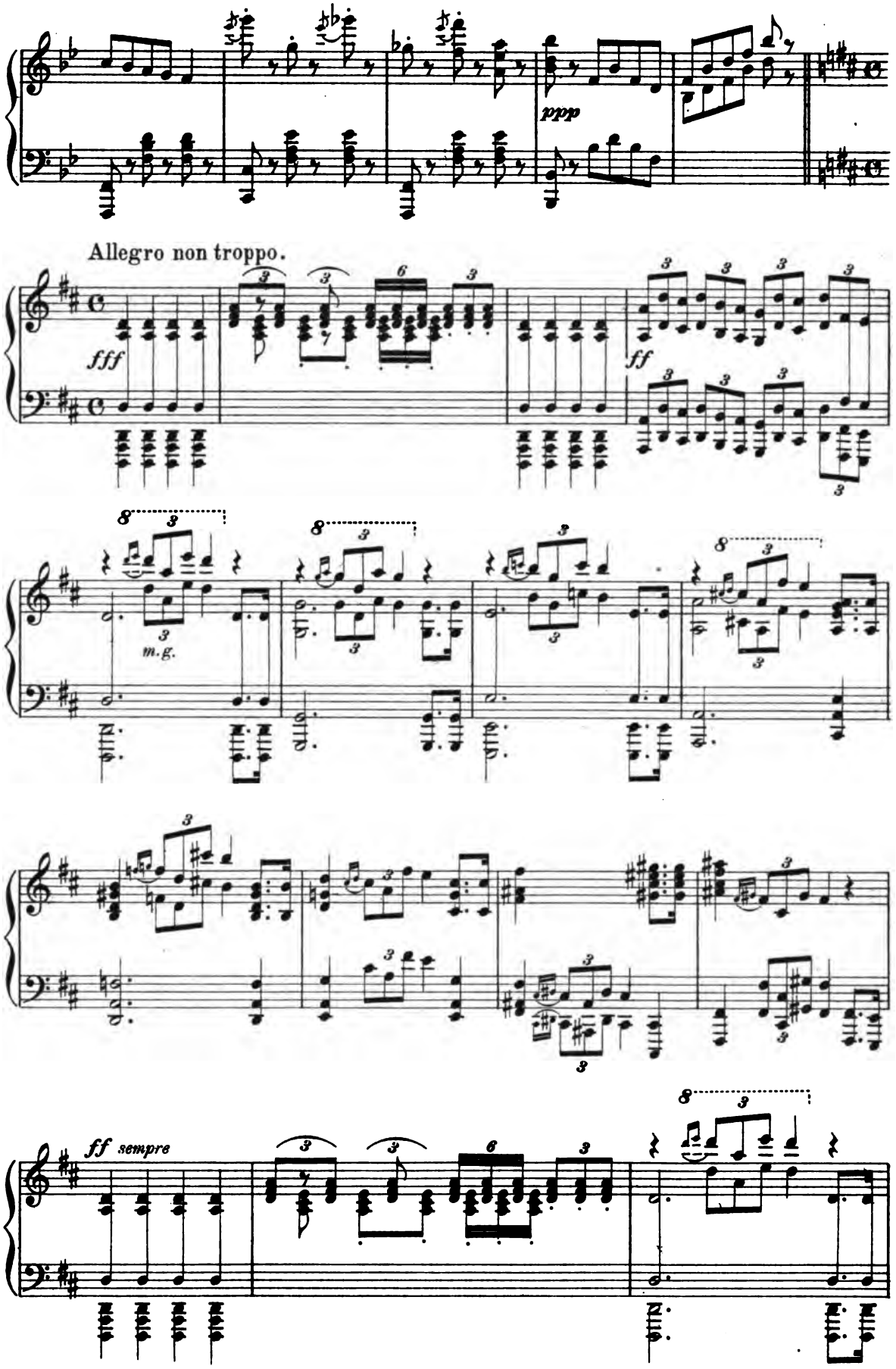

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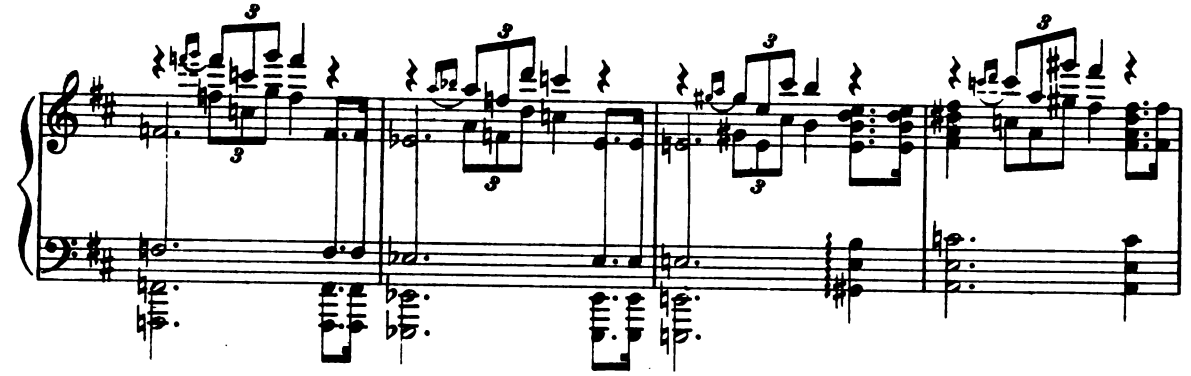

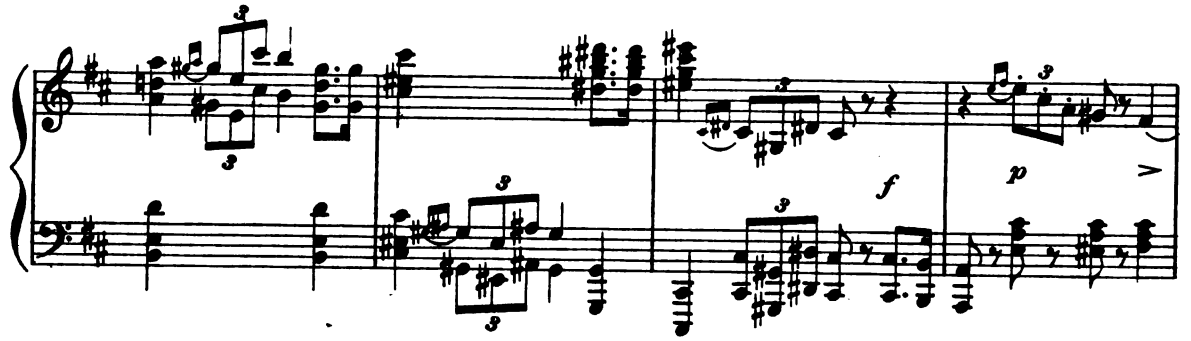

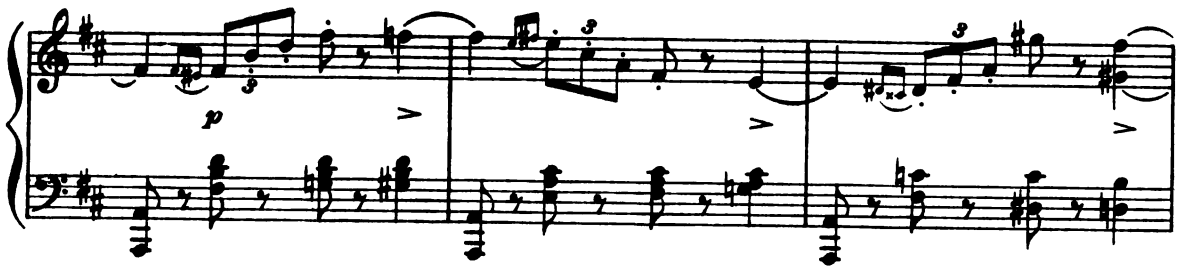

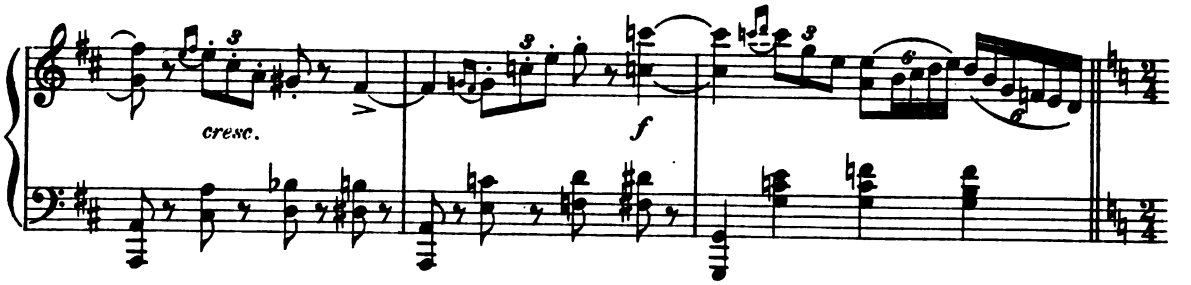

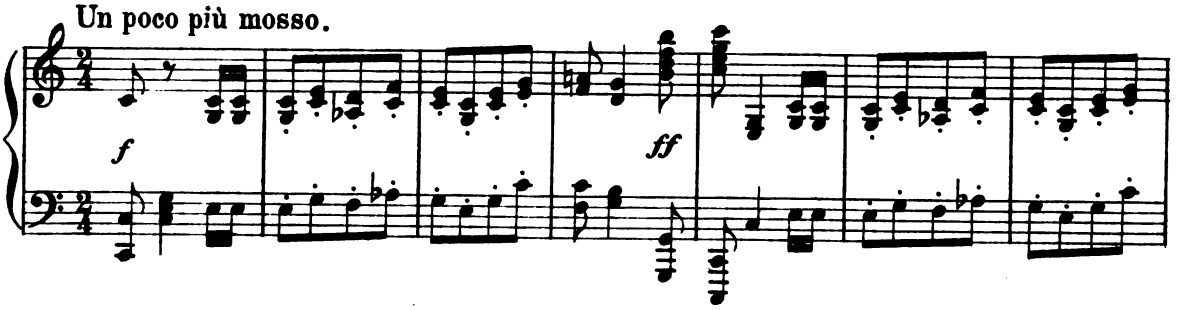

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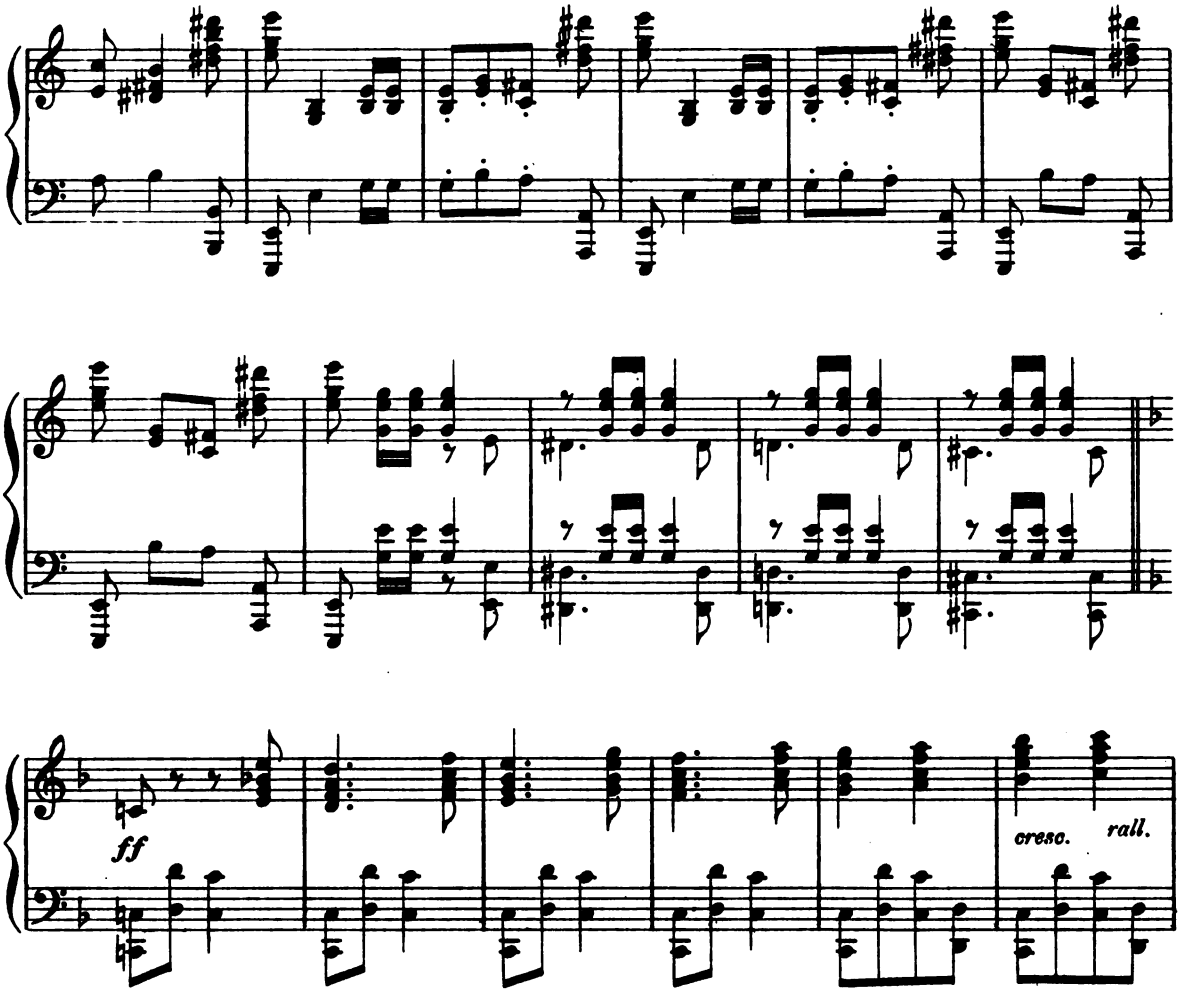
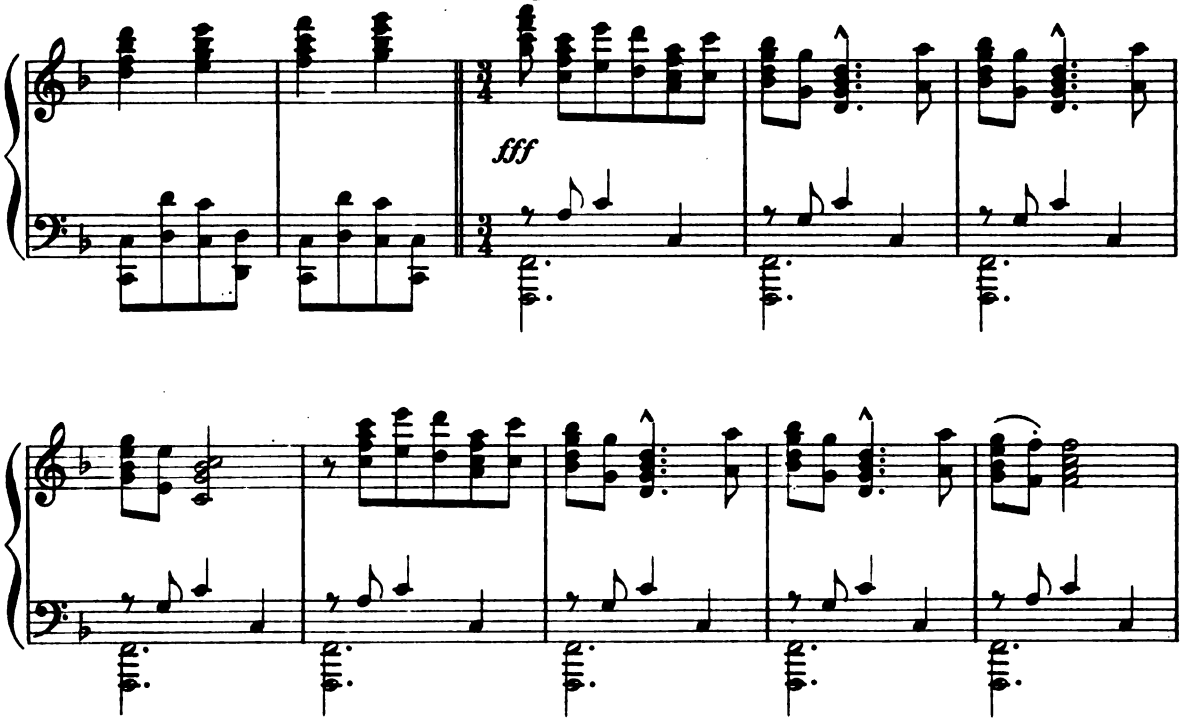


Tempo I.



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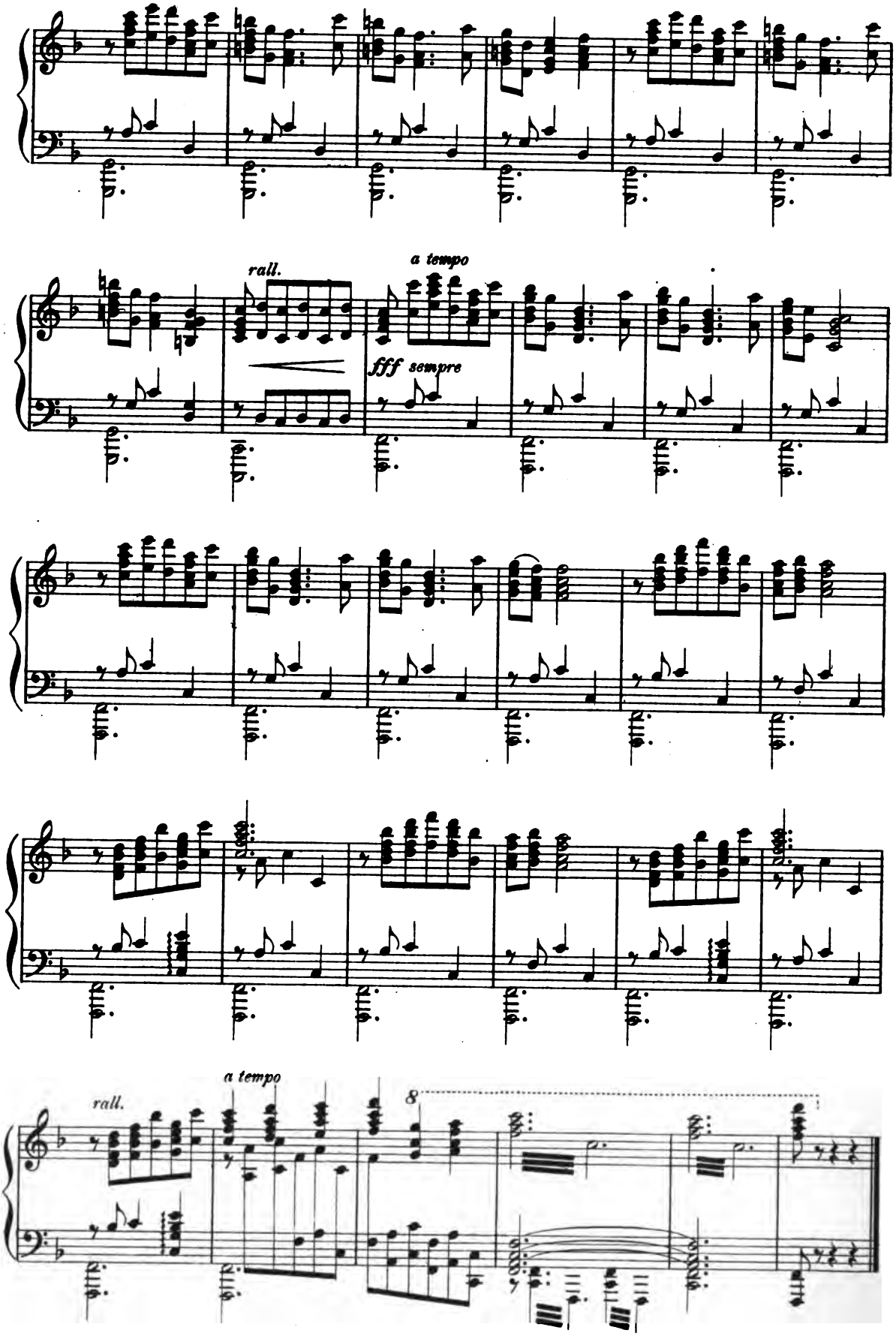

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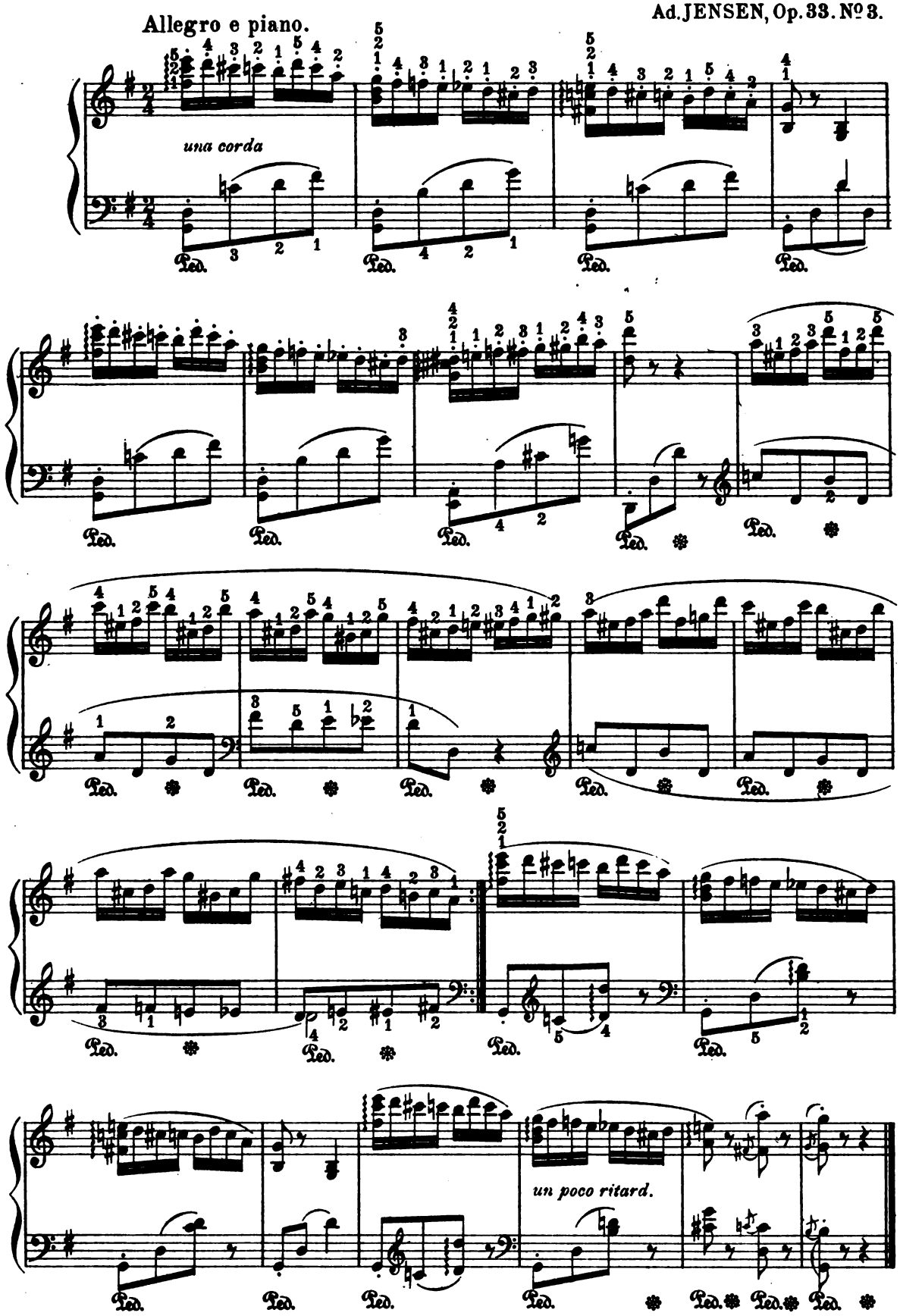
Intermezzo.

Ad. JENSEN, Op. 33. No 3.

Allegro e piano.



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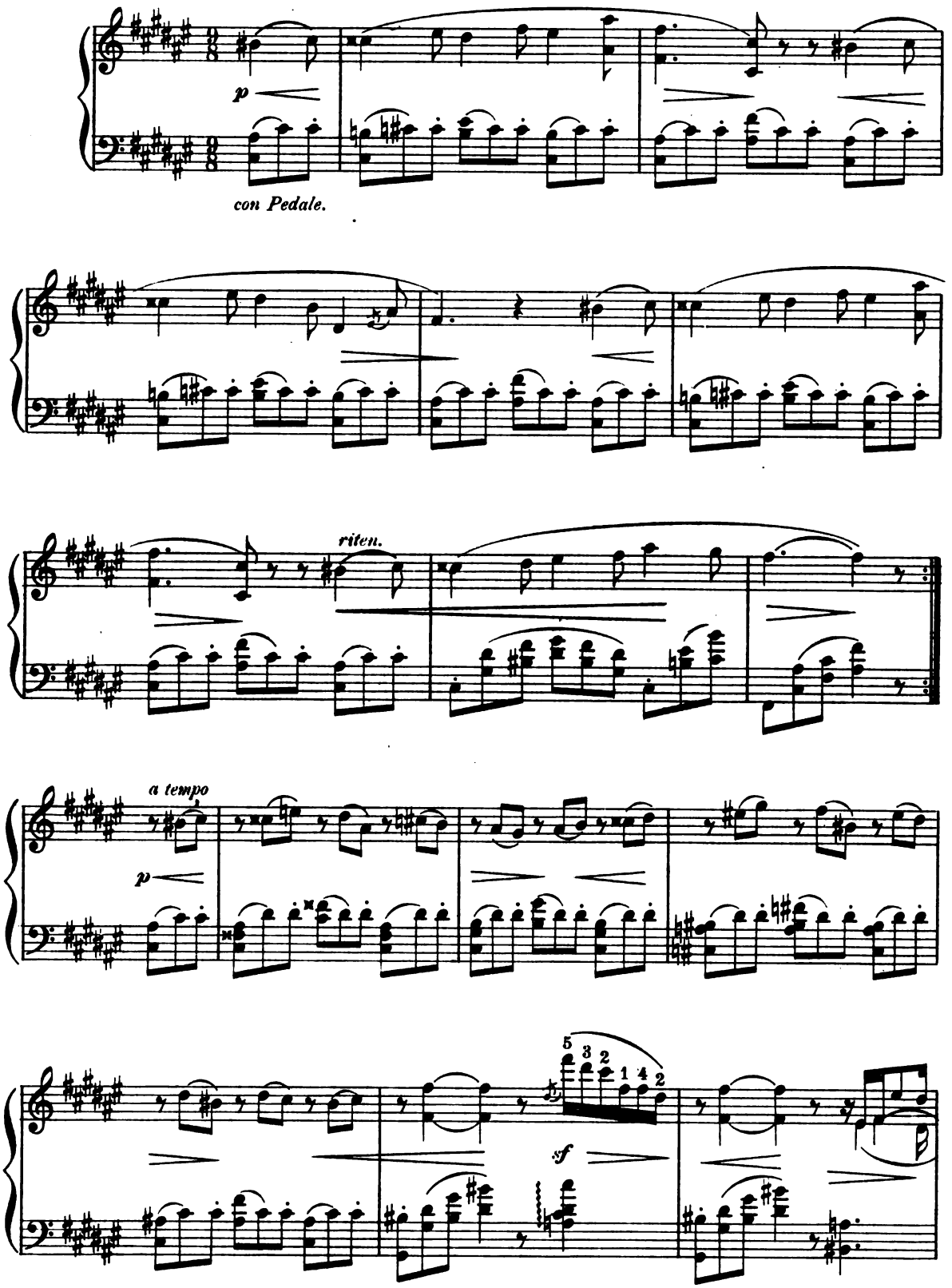
Silent Love.

Ad. JENSEN, Op. 2. №5.

Con tenerezza, innocentemente.



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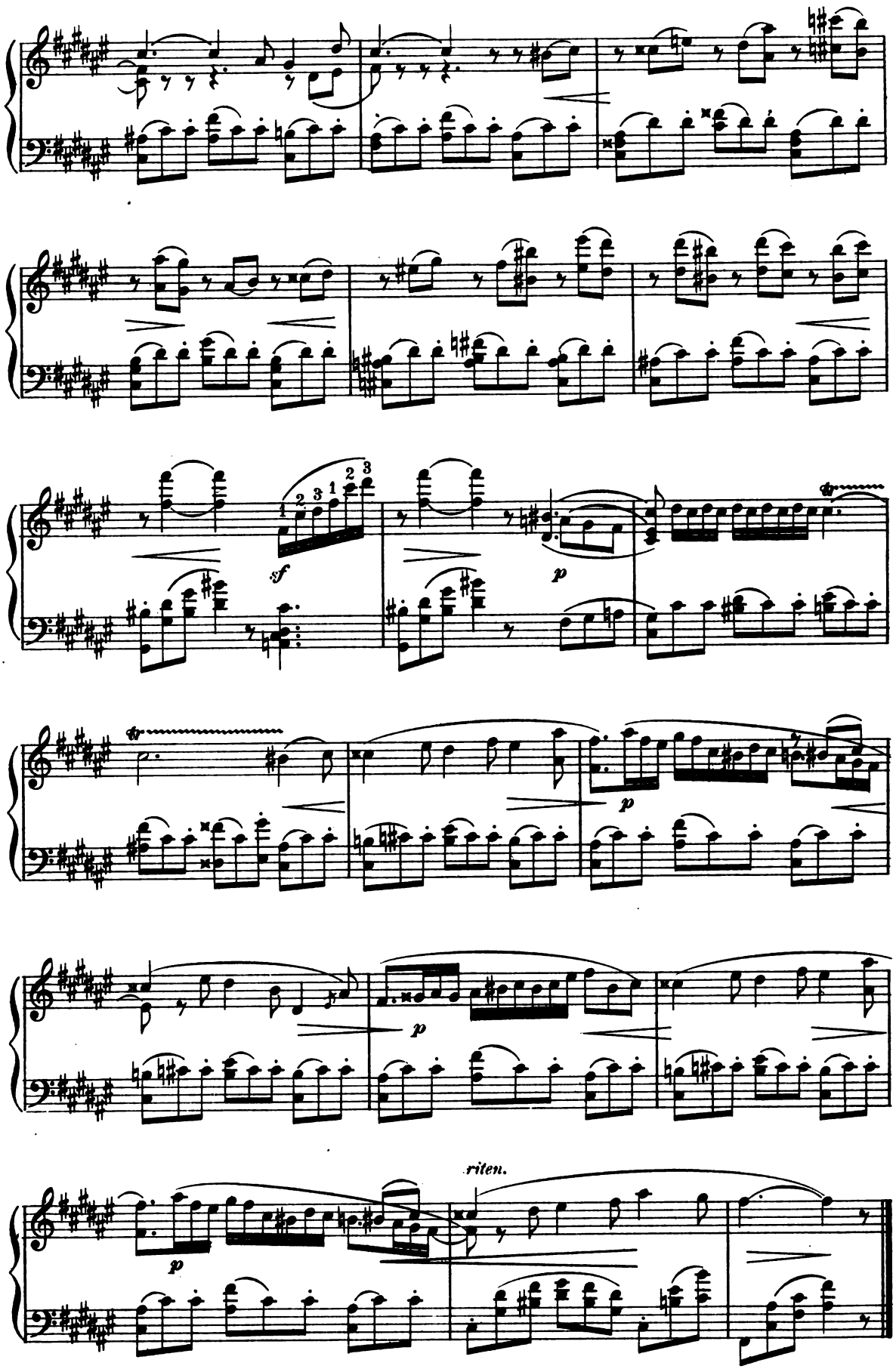

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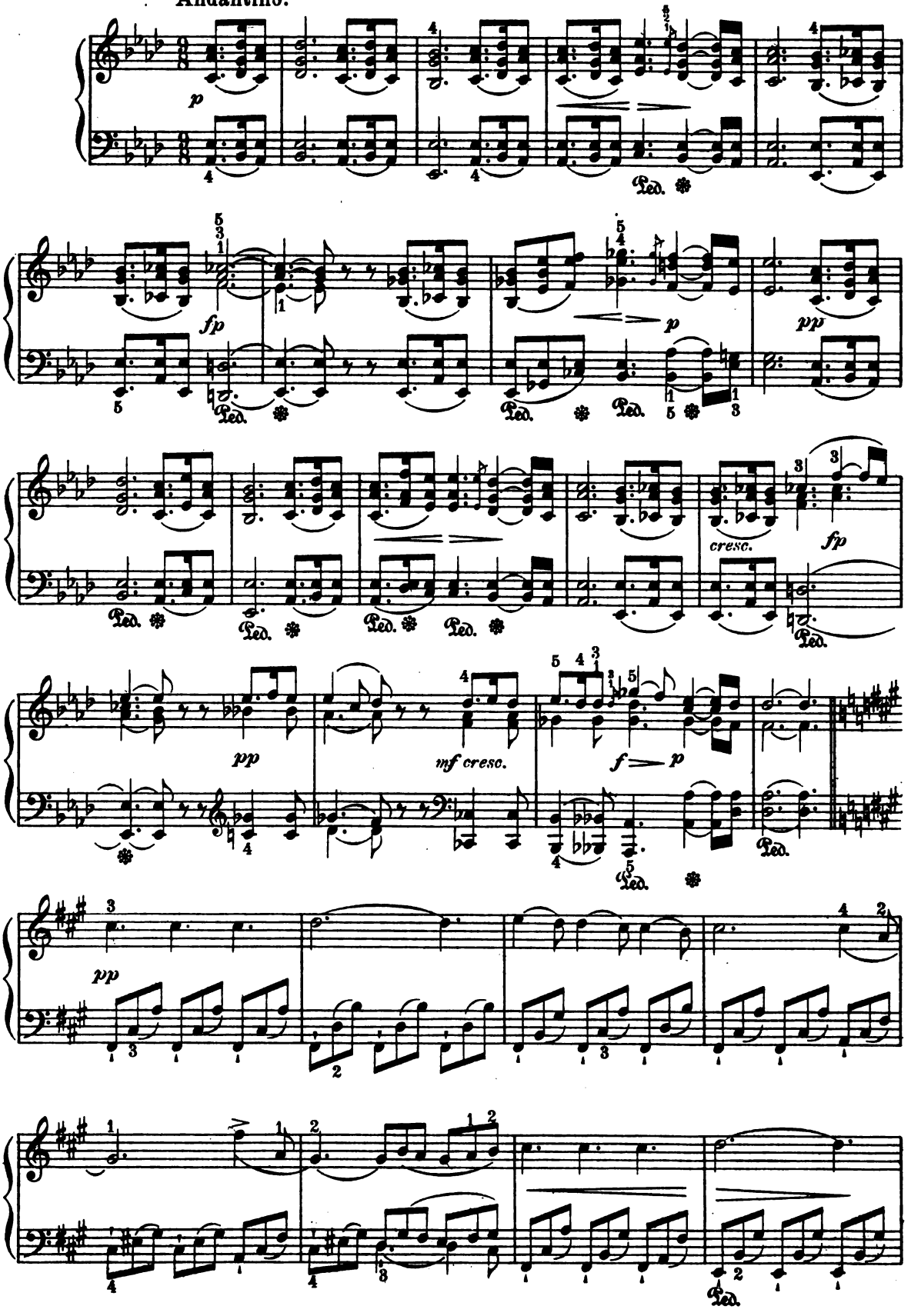
Moment Musical.

F. SCHUBERT, Op. 94, No 2.

Andantino.



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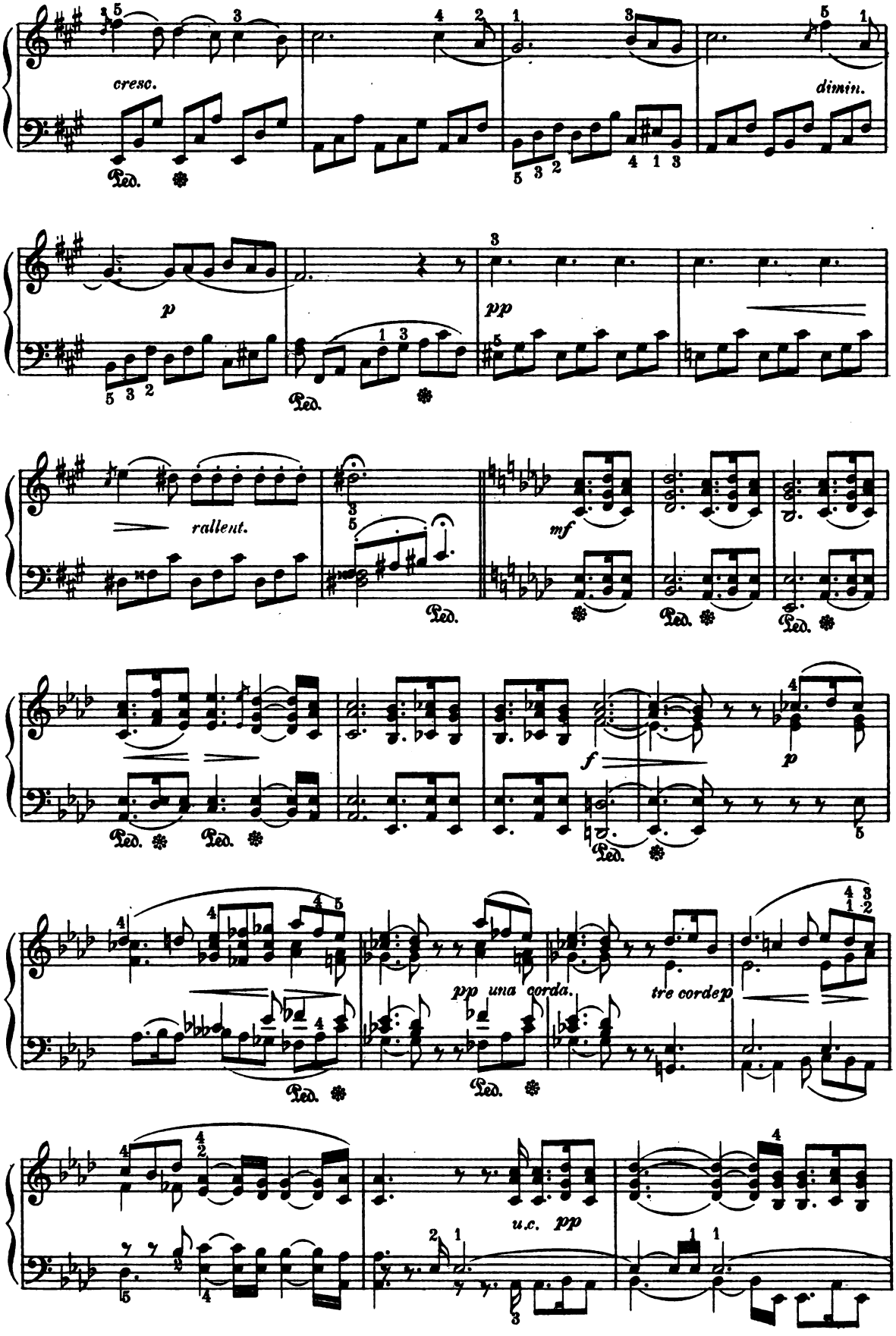

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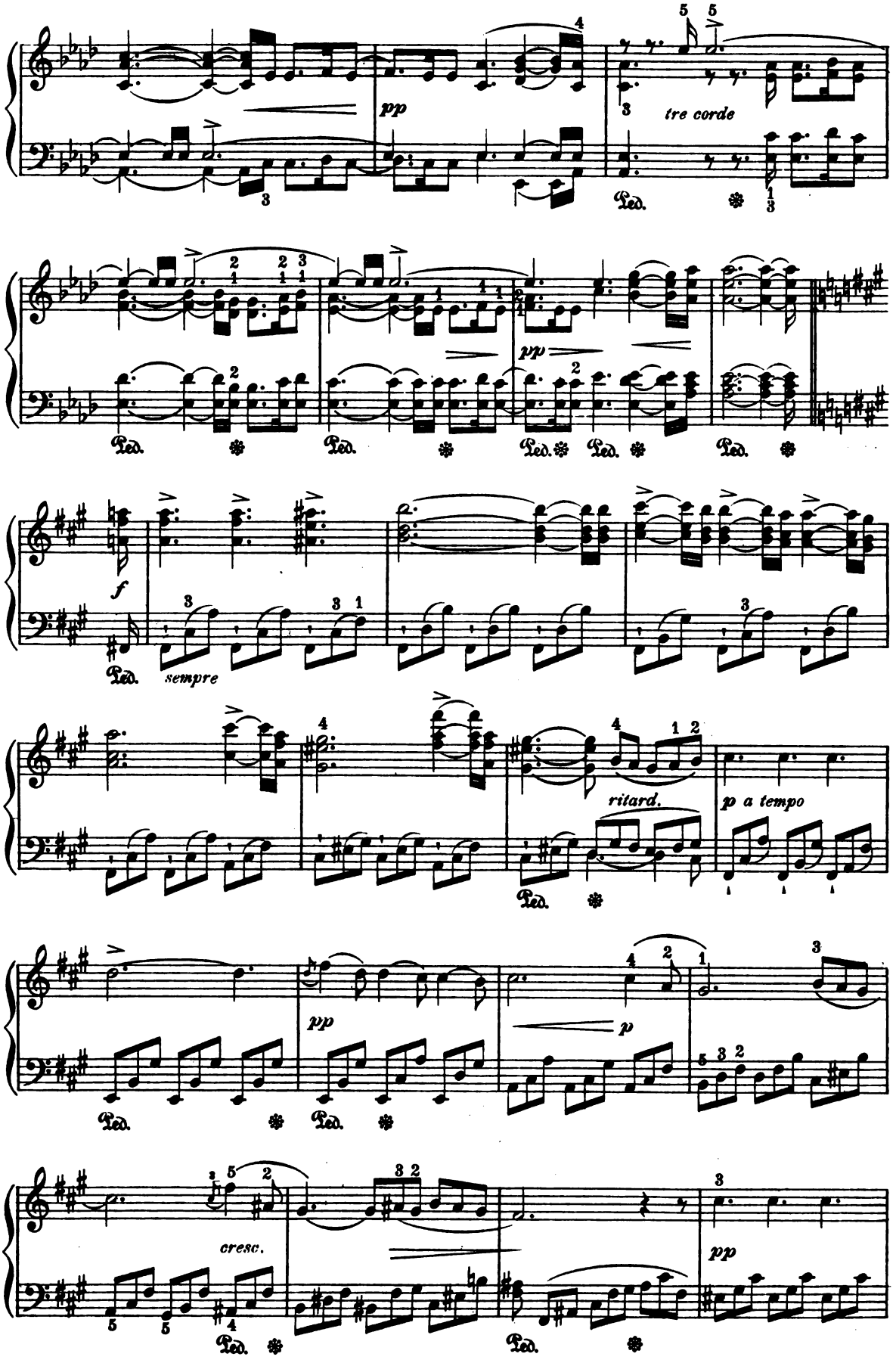

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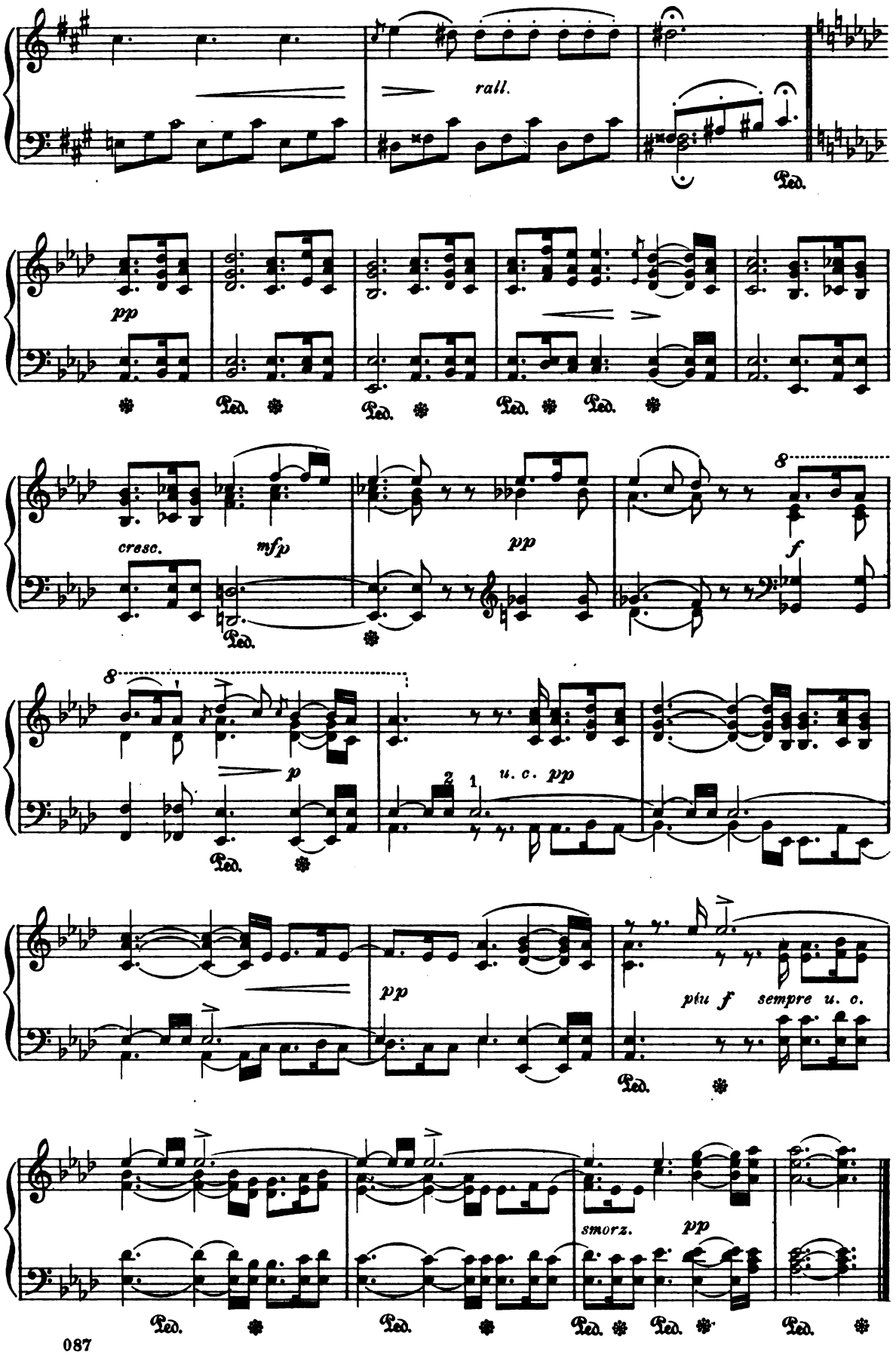

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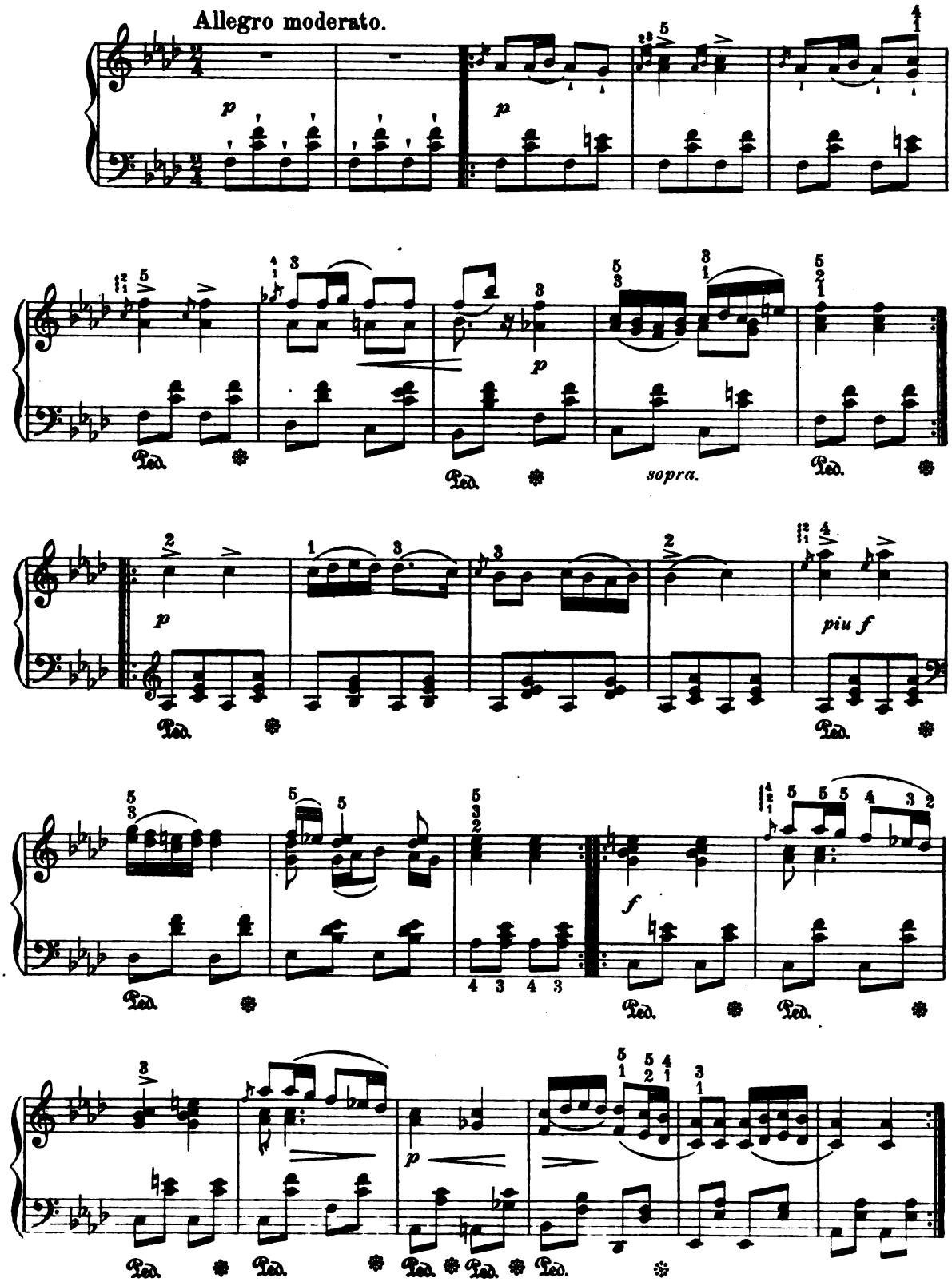
Moment Musical.

F. SCHUBERT Op. 94, № 3.



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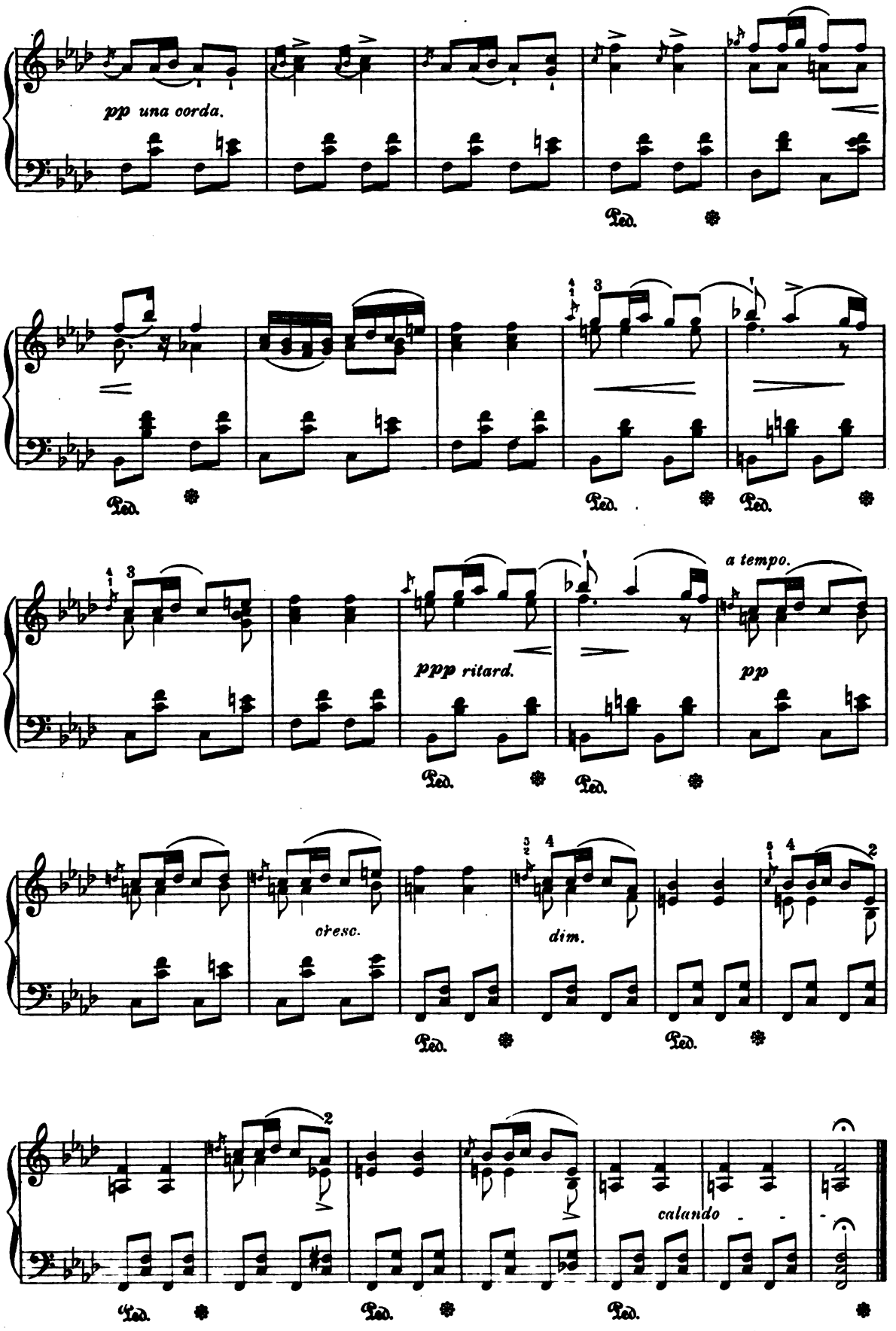

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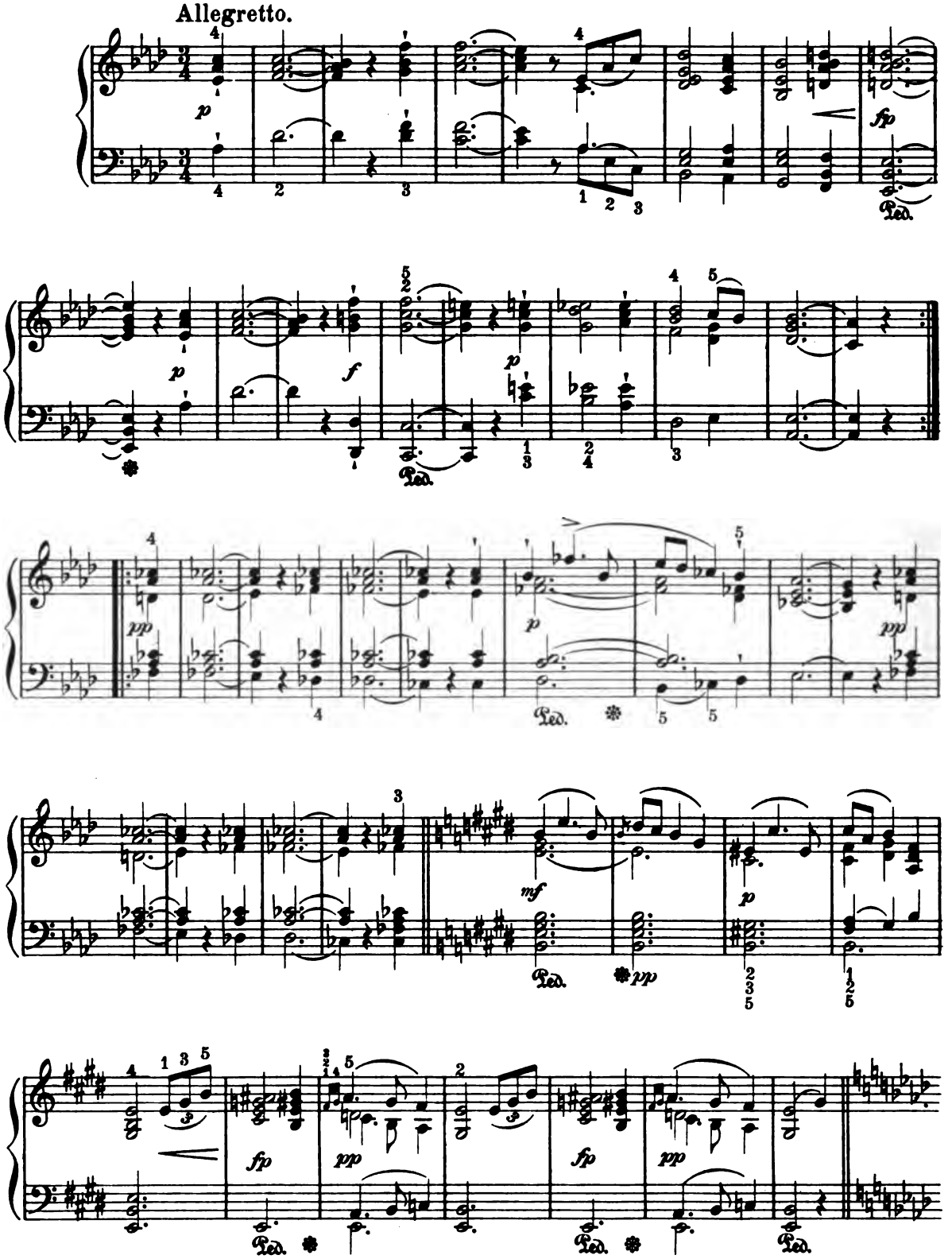
Moment Musical.

F. SCHUBERT, Op. 94. № 6.



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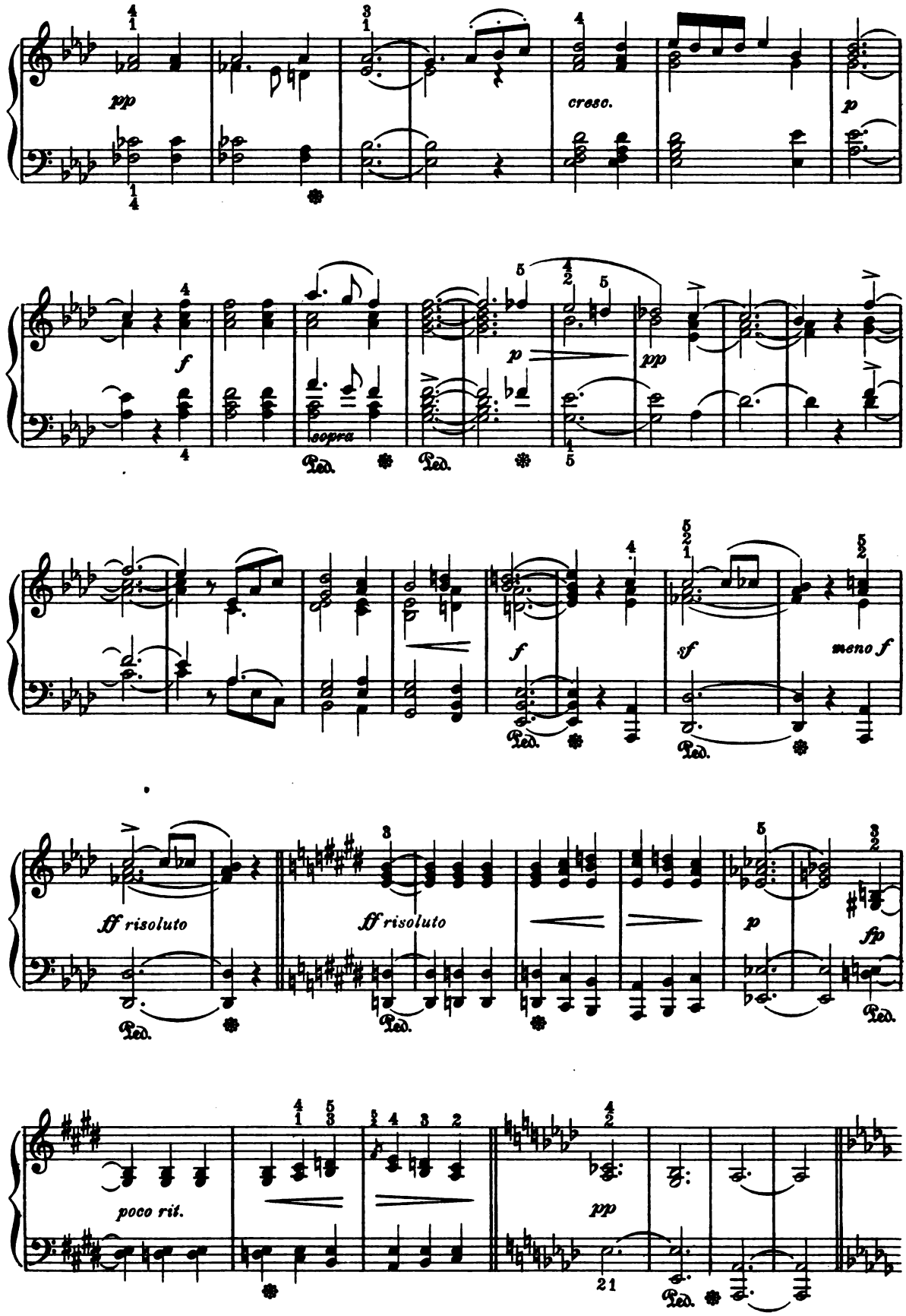

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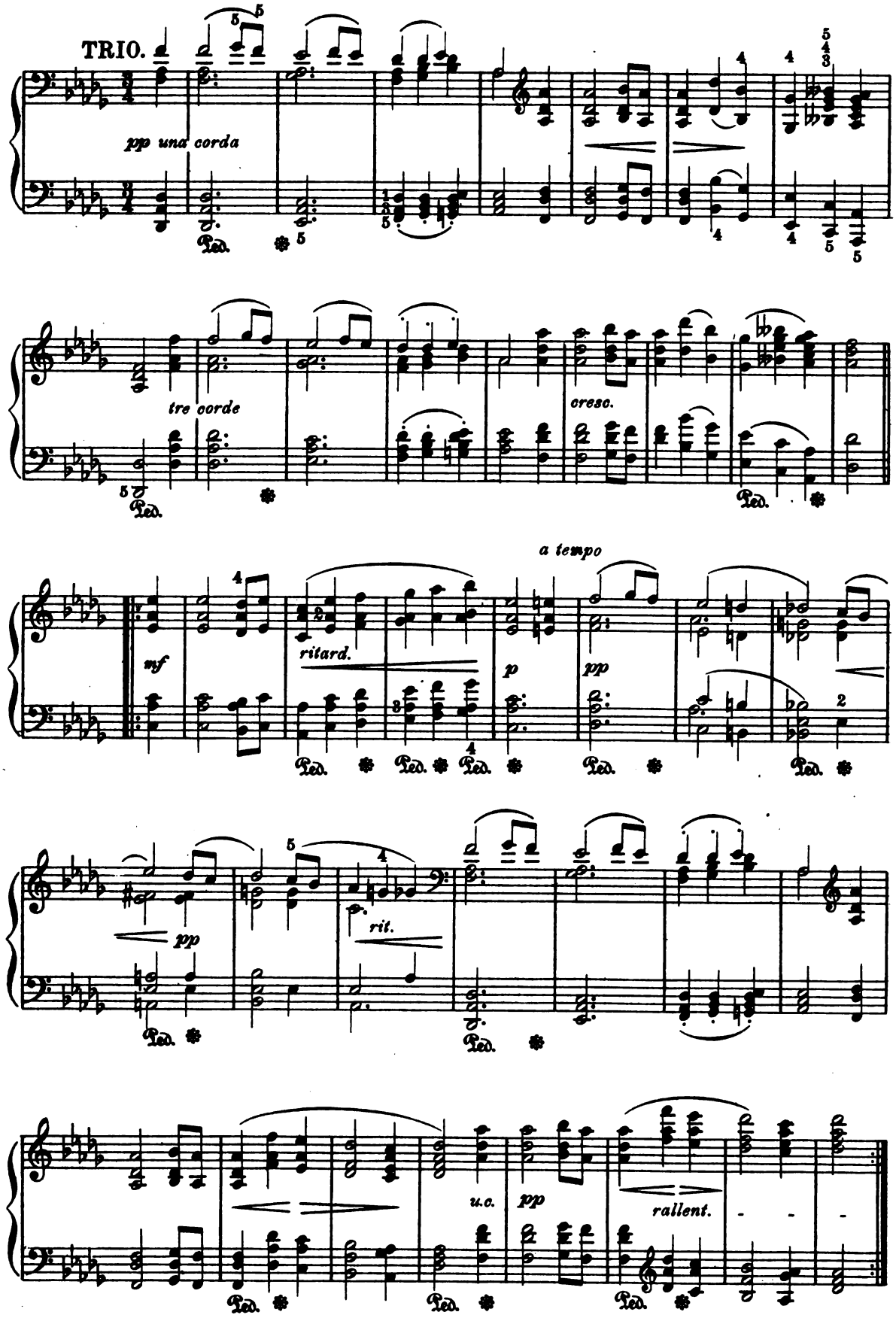

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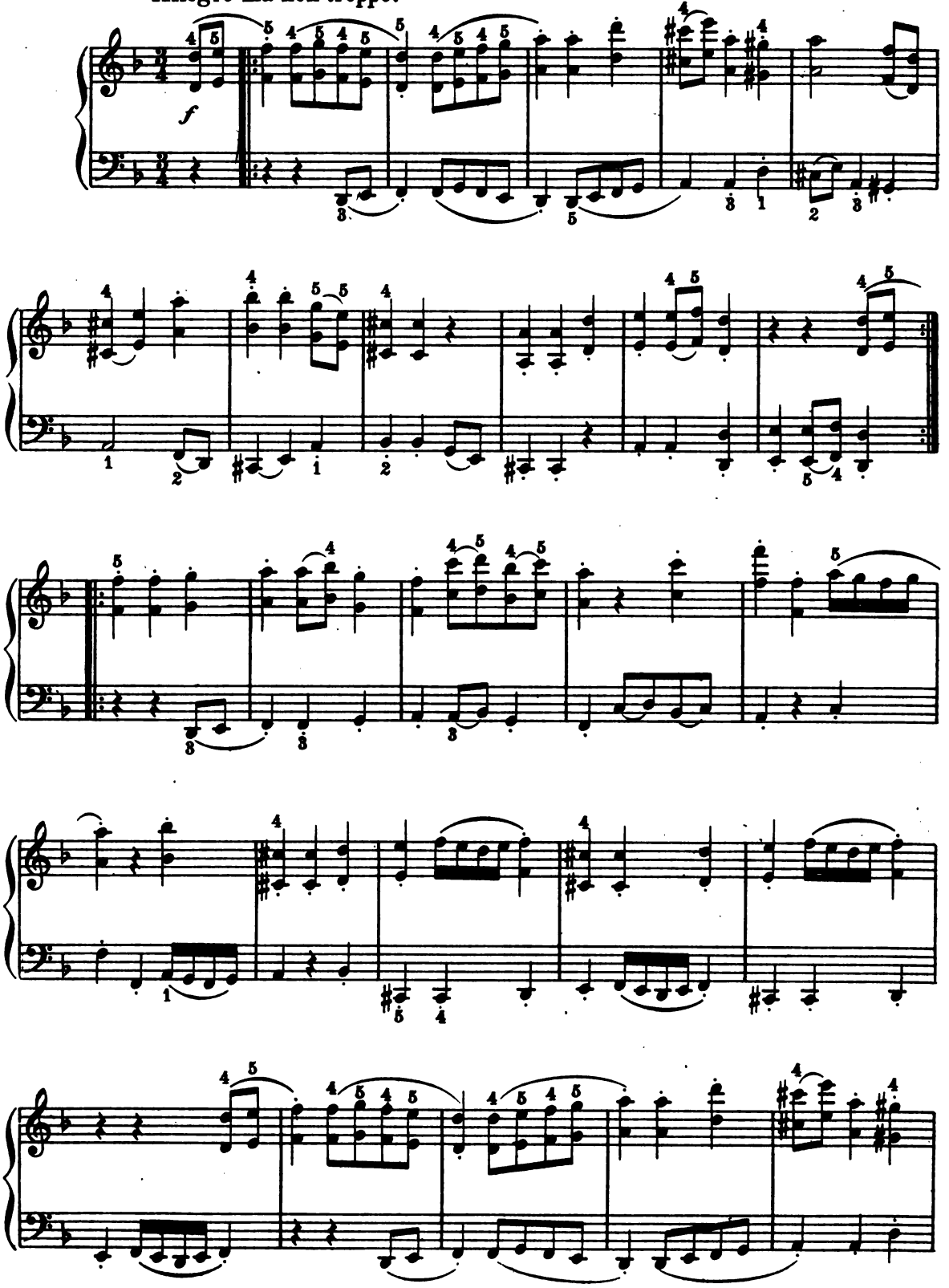
Minuet

from the String Quartet in D minor.

J. HAYDN.

Allegro ma non troppo.



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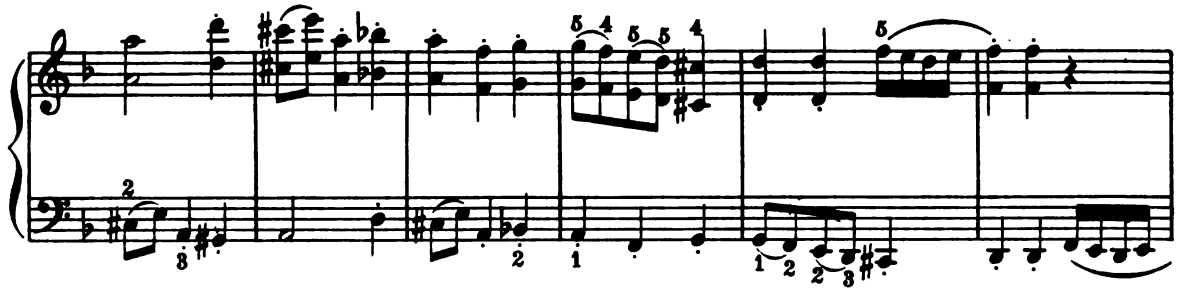
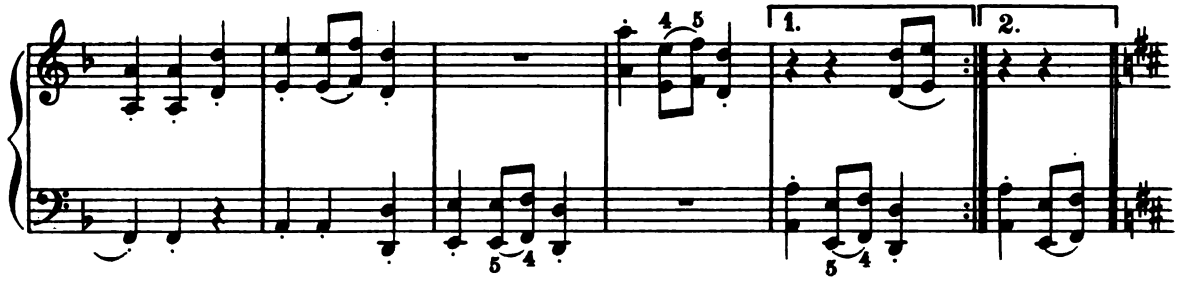
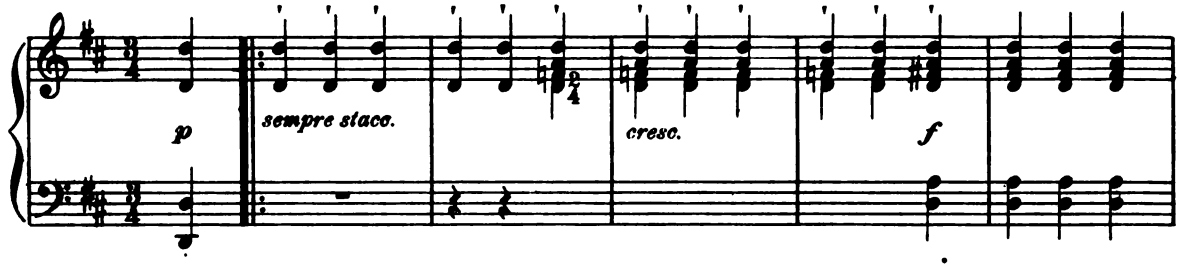
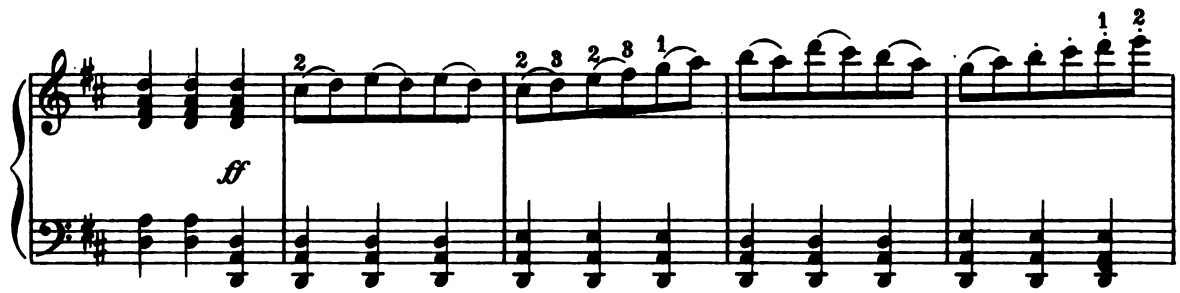
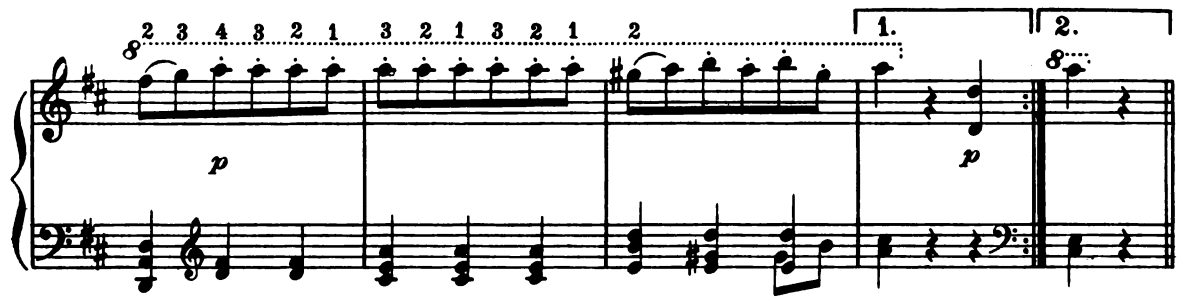




TRIO.







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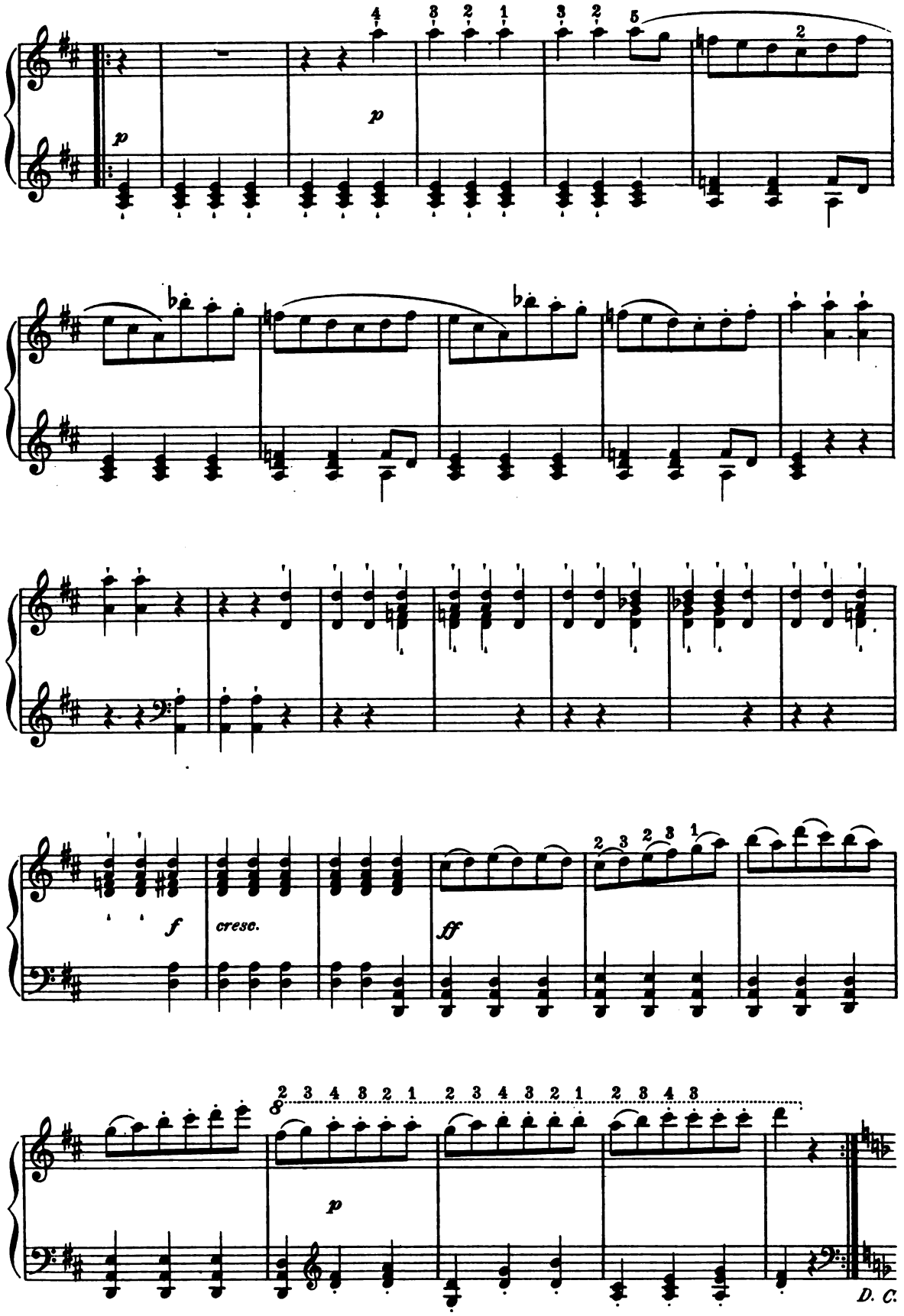

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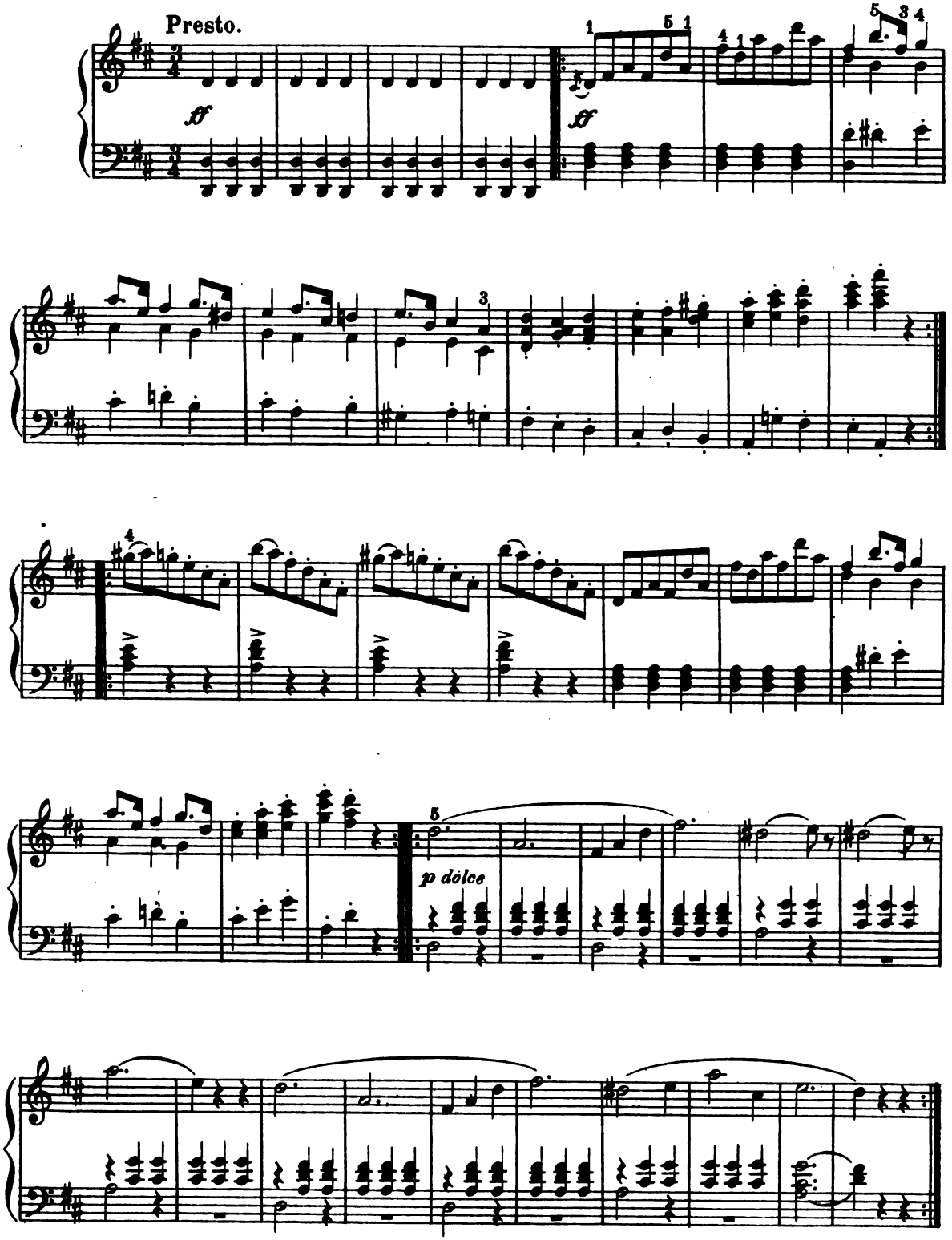
Ballo

from the Opera

PRECIOSA.

C. M. v. WEBER.



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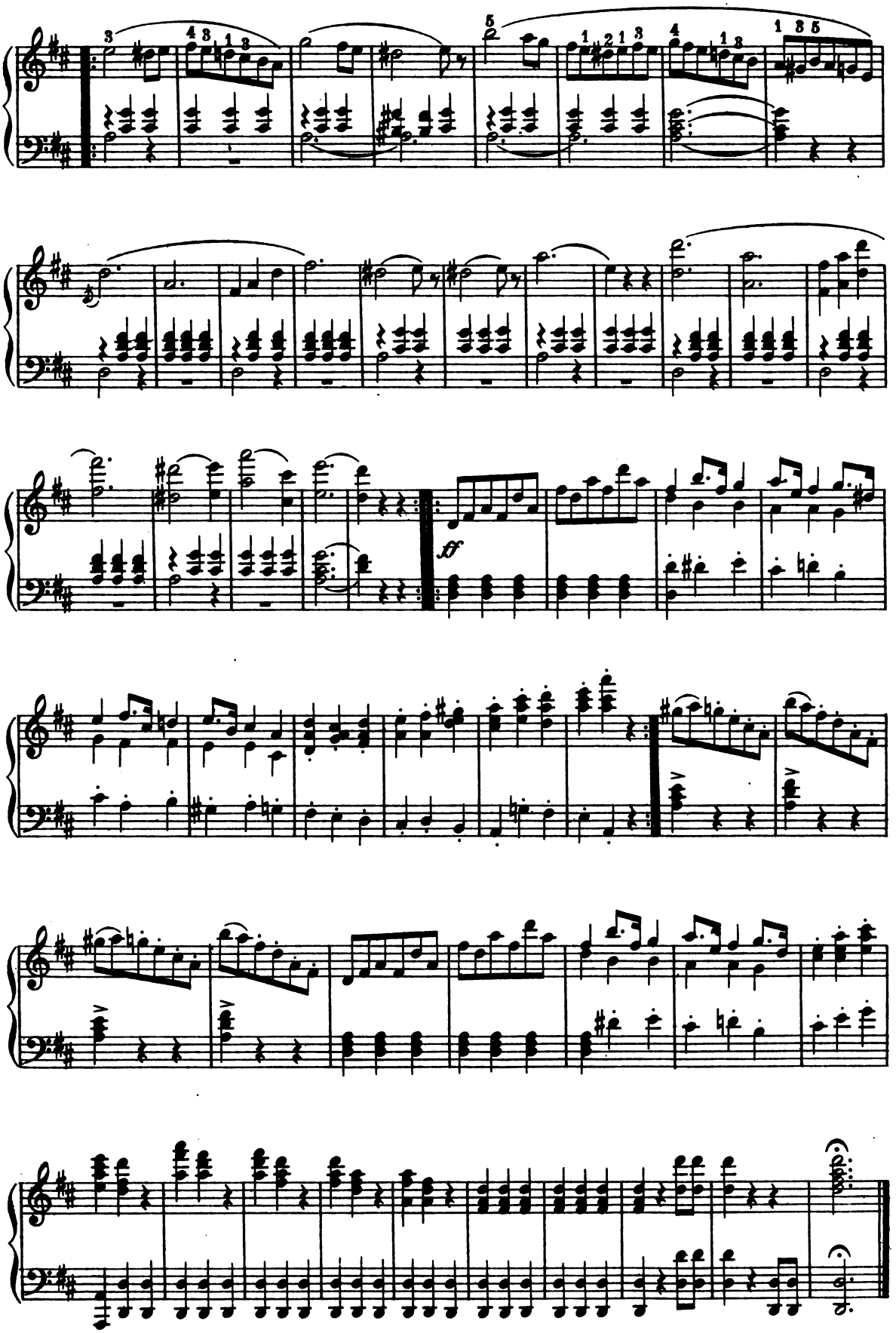

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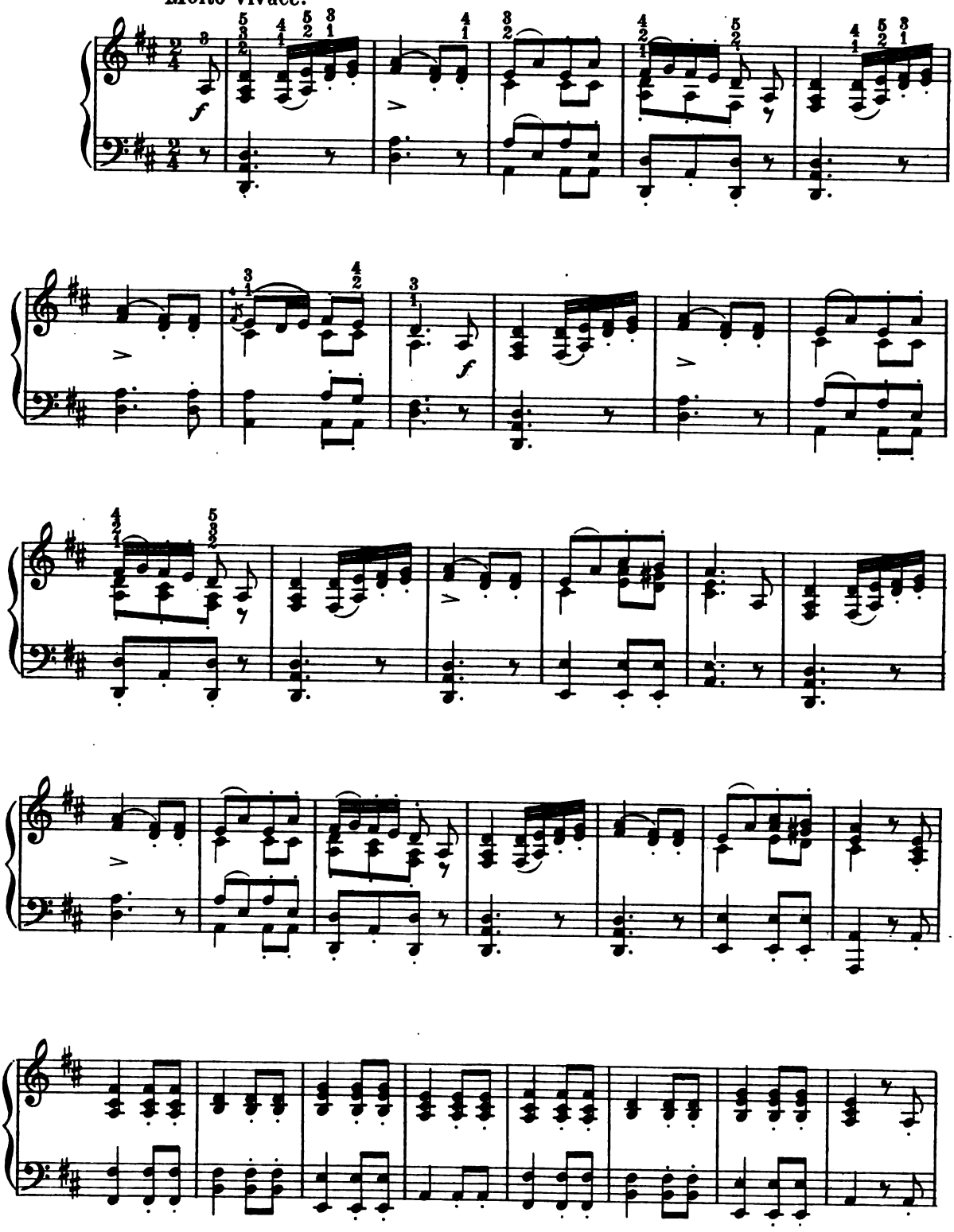
Hunters Chorus.

from the Opera

"DER FREISCHÜTZ"

C.M.v.WEBER.

Molto vivace.



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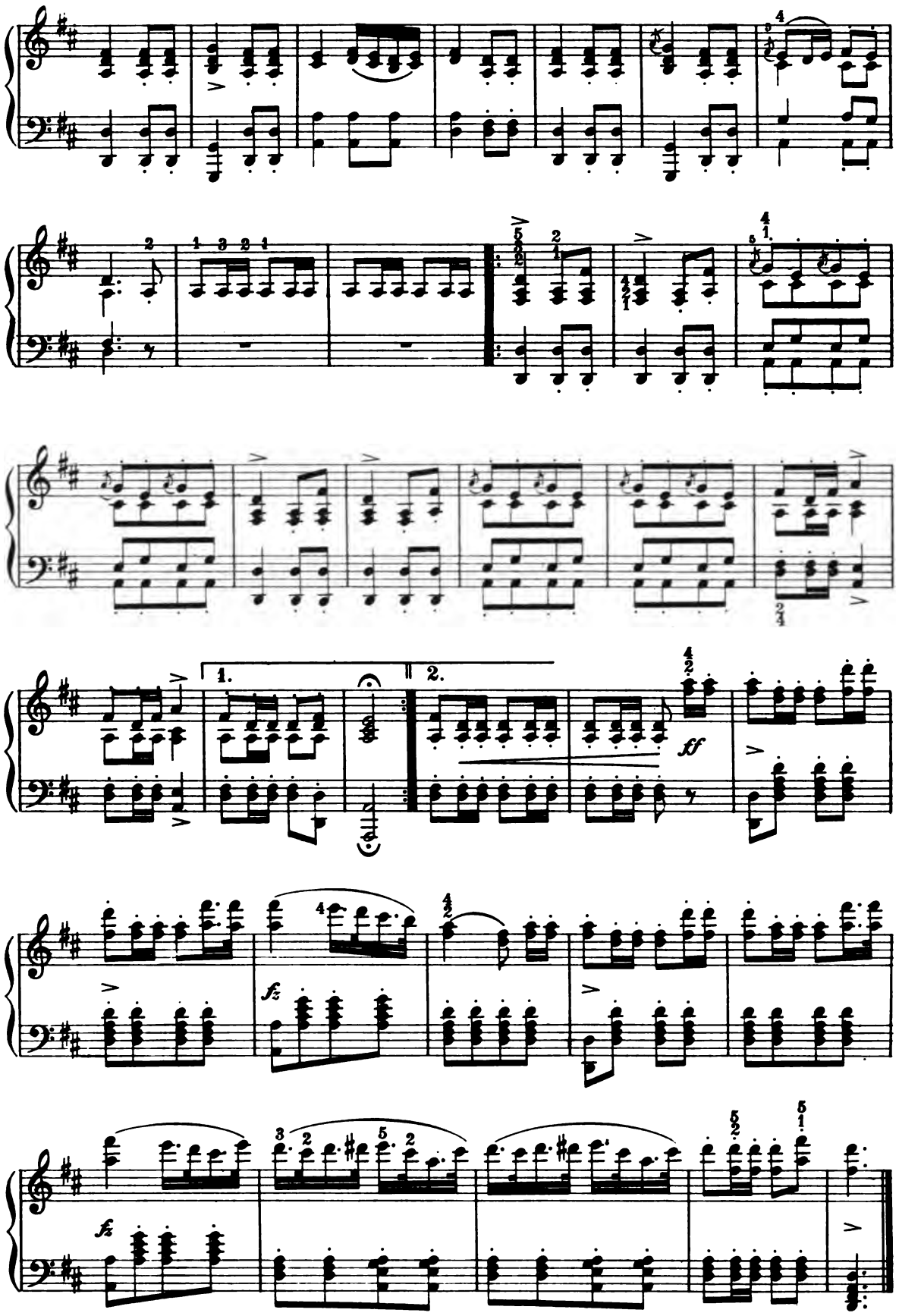

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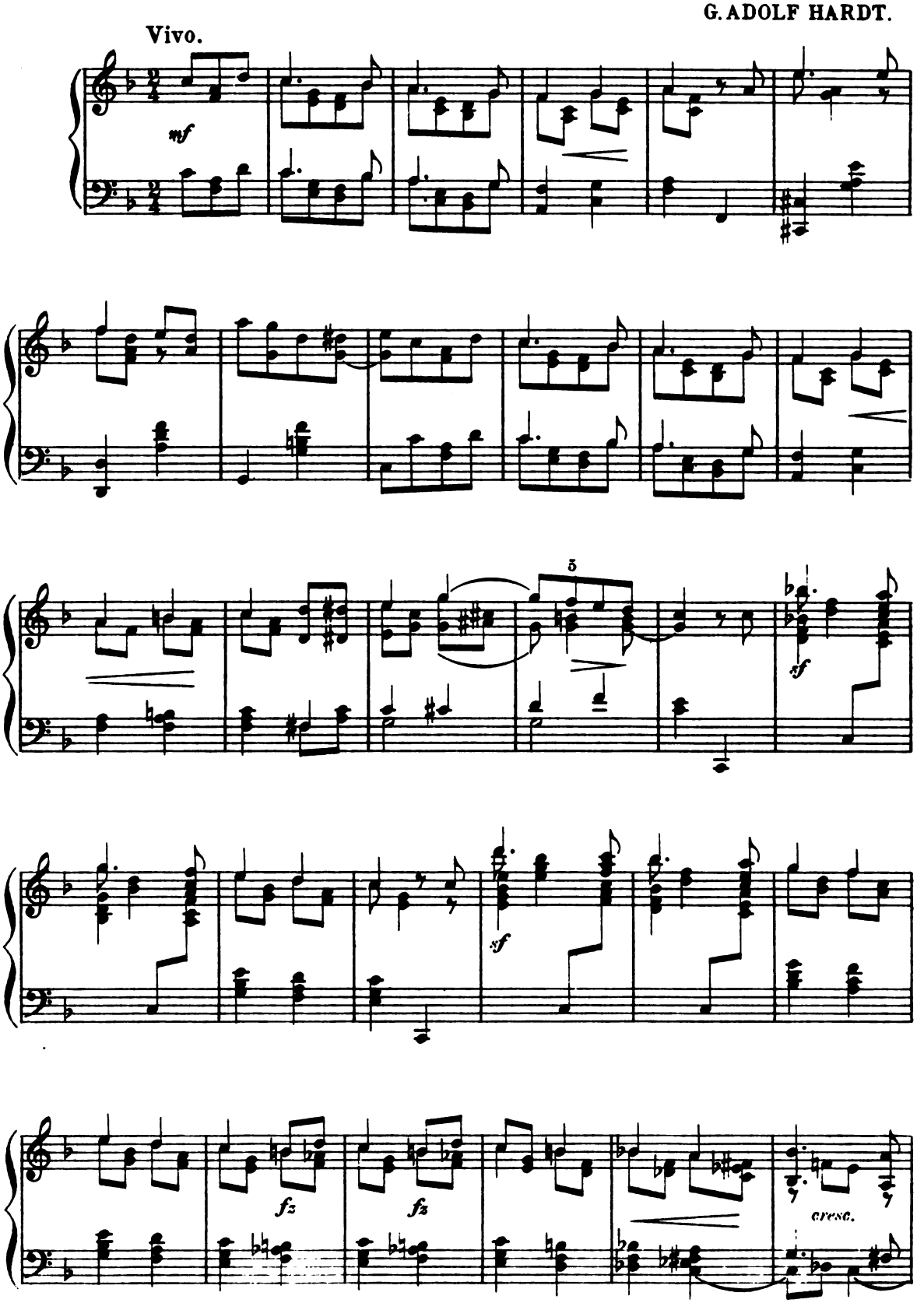
A Moment of Happiness.

G. ADOLF HARDT.



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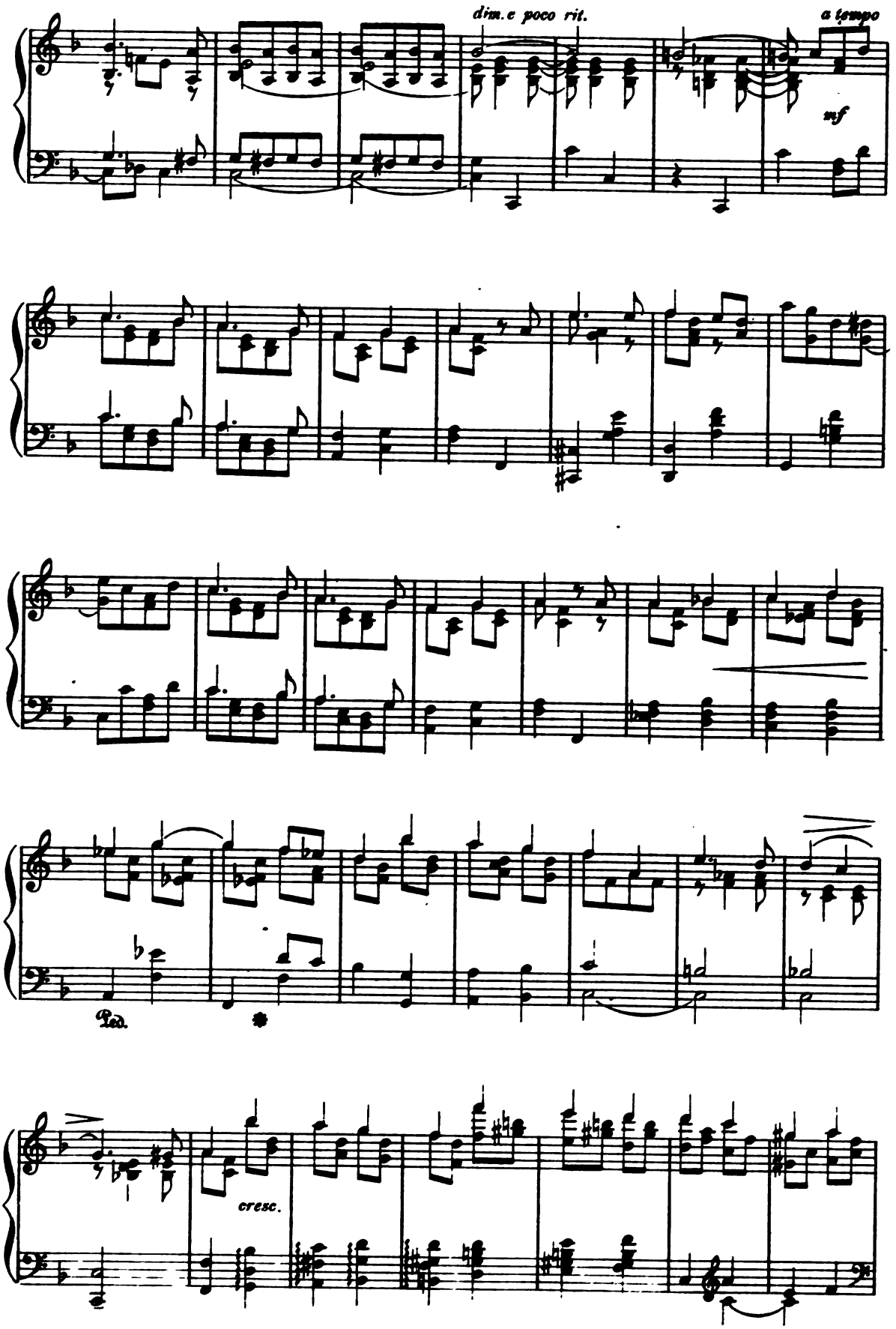

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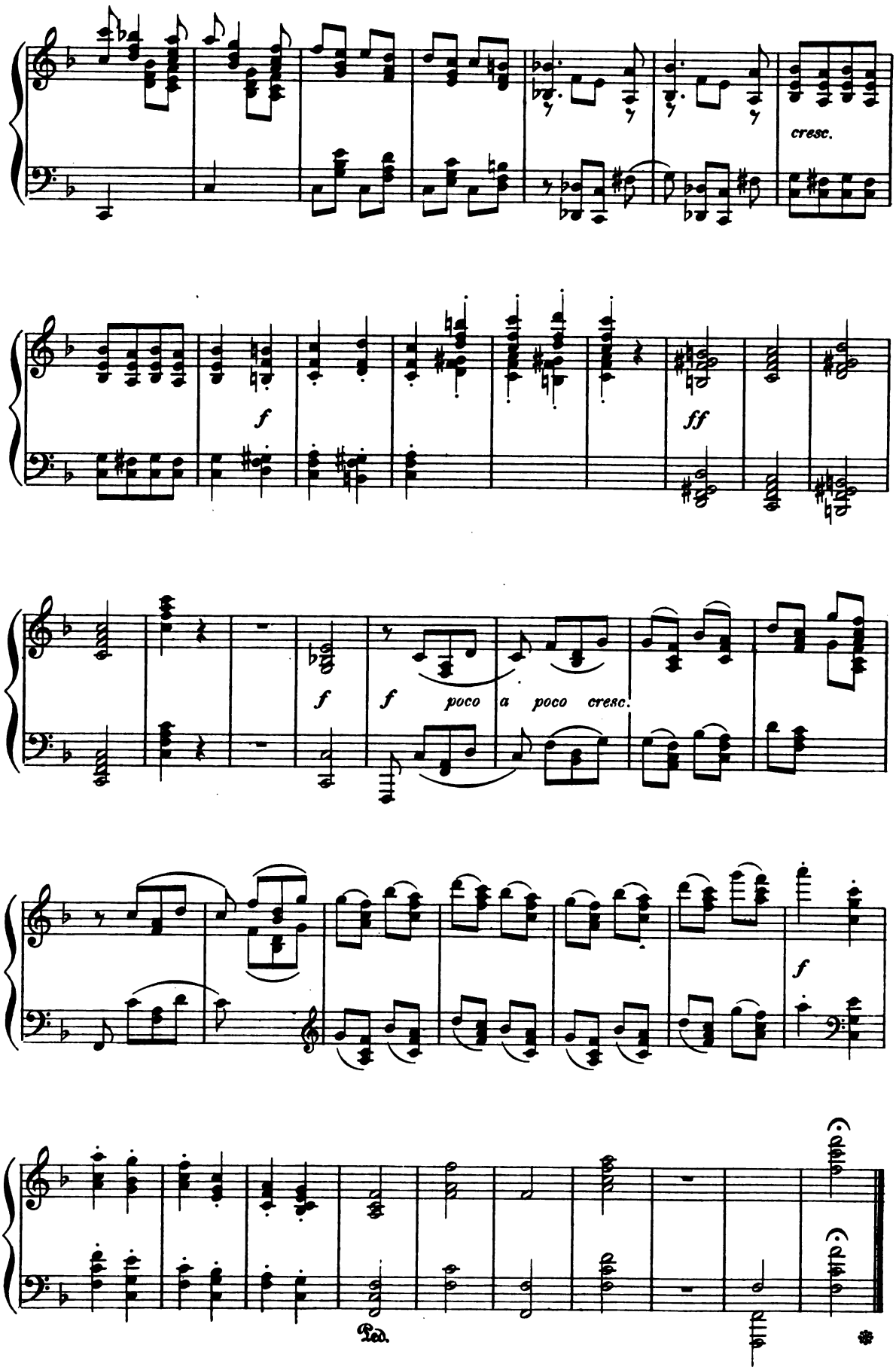

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GEORGE W. CHADWICK

GEORGE W. CHADWICK was born in Lowell, November 13, 1854. He received his first instruction in piano and organ playing from an elder brother. At the age of sixteen he first played the organ in a church, taking the place of the regular organist in an emergency. In his school days he found time to compose and to continue his studies in music, not without the approval of his parents, but with no idea on their part that he would take up music as a profession.

When parental permission for serious study was finally secured, he began the study of the organ under Eugene Thayer, and continued for three years. In 1876 he went to Olivet, Mich., where he taught for about a year. In 1877 he went to Leipsic, and took up the study of composition and pianoforte under Jadassohn and Reinecke. While there he wrote the *Overture to Rip Van Winkle* and a string quartet, which were performed in public. In 1879 he went to Munich, and spent a year in studying with Rheinberger. While Mr. Chadwick was studying in Munich, the *Rip Van Winkle Overture* was performed twice by the Harvard Musical Association, and a third time at the Handel and Haydn Festival in 1880, when it was conducted by the composer. He settled in Boston at that time as a teacher, and became connected with the New England Conservatory, of which he is now director. He has served as organist of St. John's, Clarendon Street, Park Street and Hollis Street churches.

In 1881 Mr. Chadwick assumed direction of the Arlington Club of Boston and the Schubert Club of Salem. In 1887 he became conductor of the Boston Orchestral Club, and since that time has taken the leadership of the Hampden County Musical Association of Springfield.

His compositions include for orchestra, three symphonies, six concert overtures, the *Rip Van Winkle*, *Thalia*, *The Miller's Daughter*, *Melpomene*, *Adonais*, *Euterpe*, *Serenade for Strings*, *a Pastoral Prelude;* for chorus and orchestra, *The Song of the Viking*, *Dedication Ode*, *Ballad of the Lovely Rosabelle*, *The Pilgrim's Hymn*, *Phœnix Expirans*, *Ode* written for the dedication of the World's Columbian Exposition, an unpublished *Cantata* for mixed voices and orchestra; an opera *Judith* published in 1901; *Sinfonietta* in D major for orchestra (1906); *Symphonic Sketches*, Suite for orchestra (1907).

His compositions for chamber music include three string quartets and a quintet for pianoforte and strings. In addition to all this he has written about fifty songs and a mass of church music and pieces for pianoforte and organ, as well as many songs for mixed voices. Mr. Chadwick has been known chiefly as an organist, but he has occasionally appeared as pianist.

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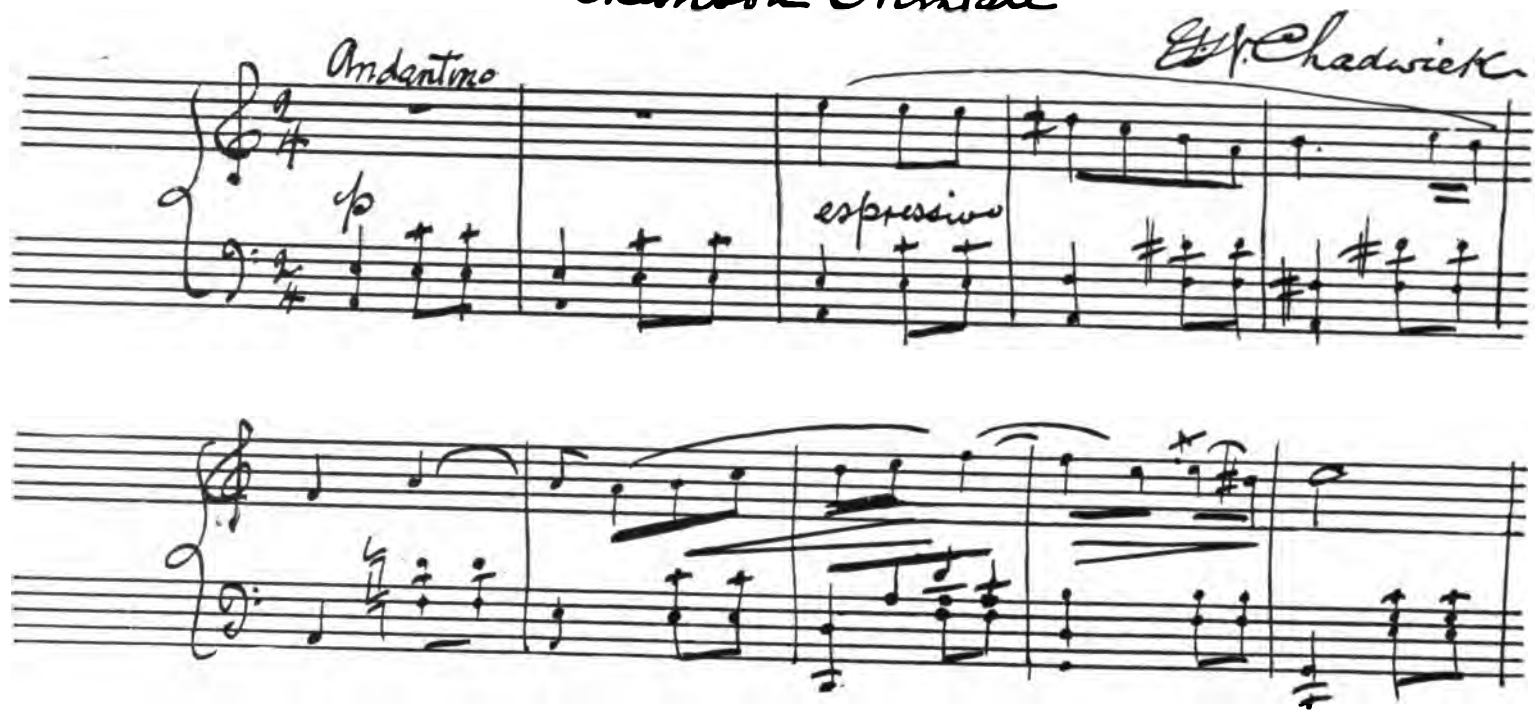
Chanson Orientale



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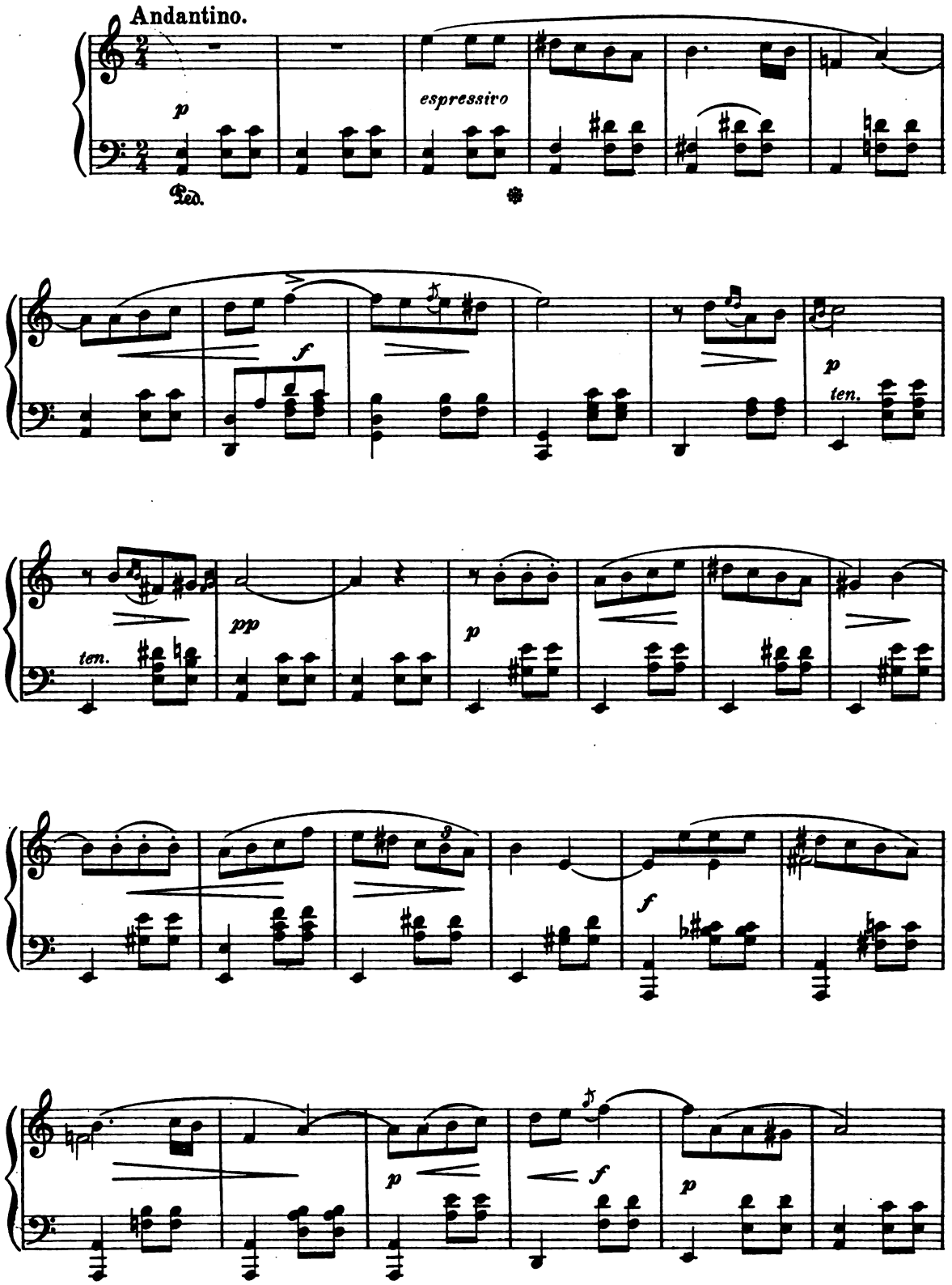
Chanson Orientale.

G. W. CHADWICK.



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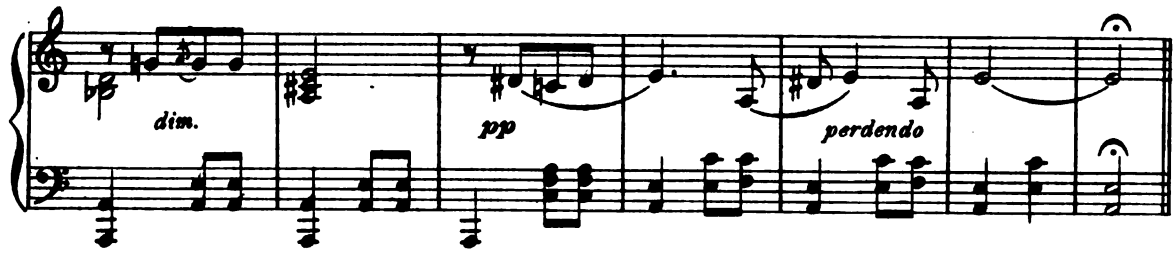
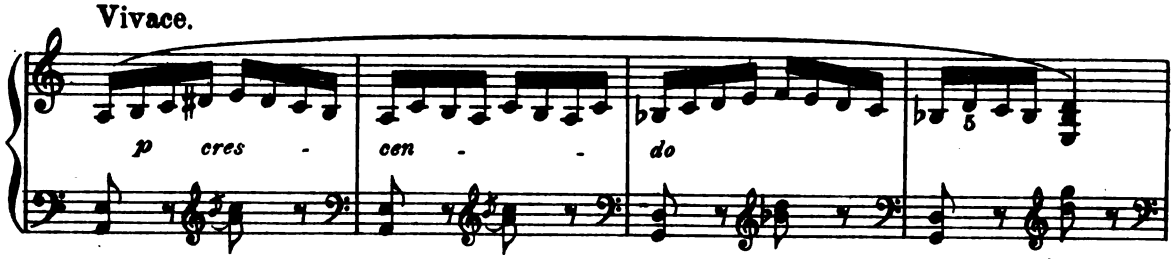
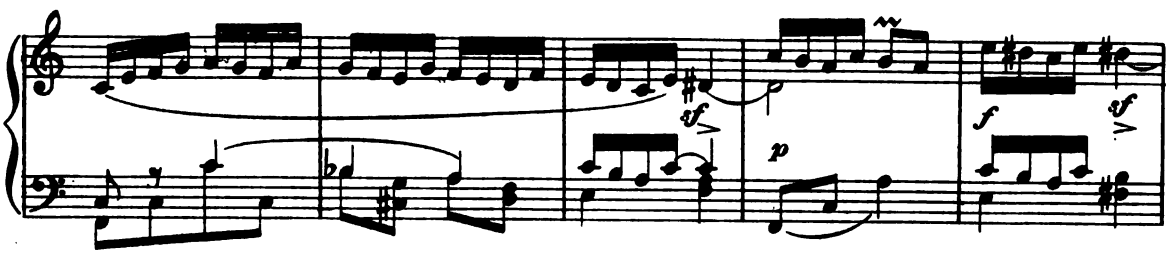
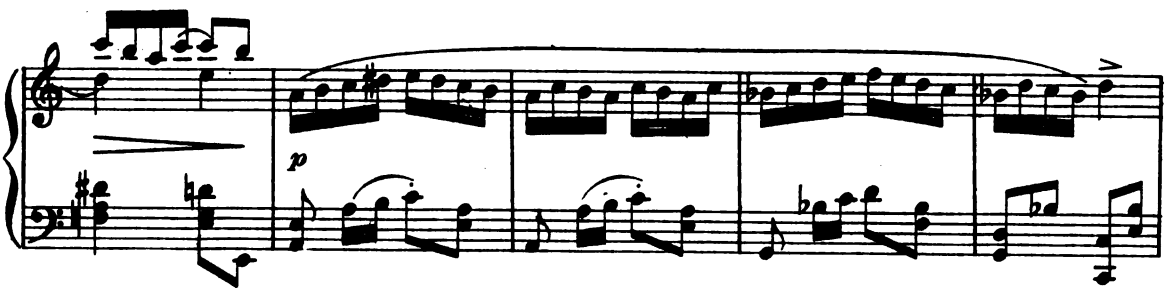
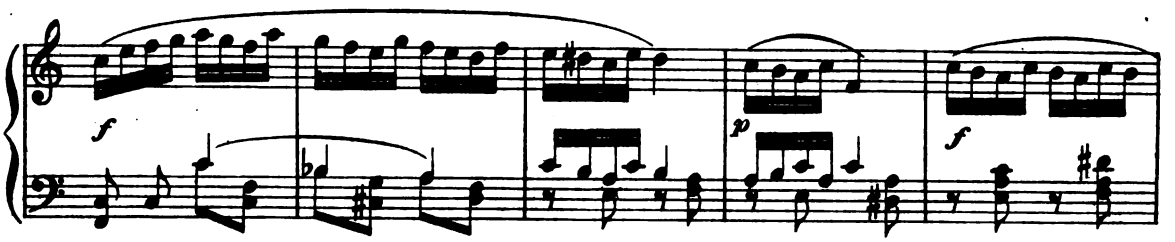


Vivace.









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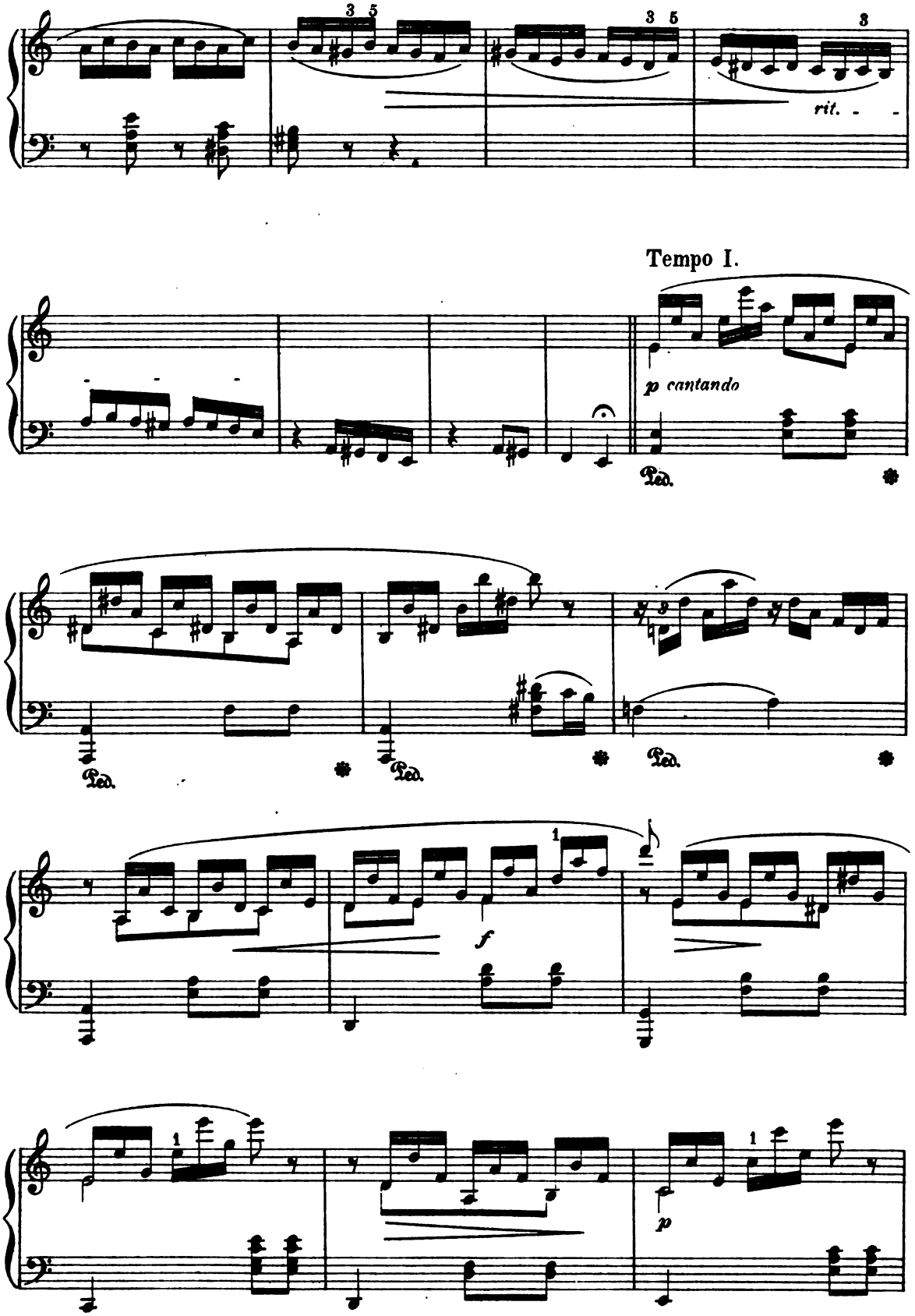

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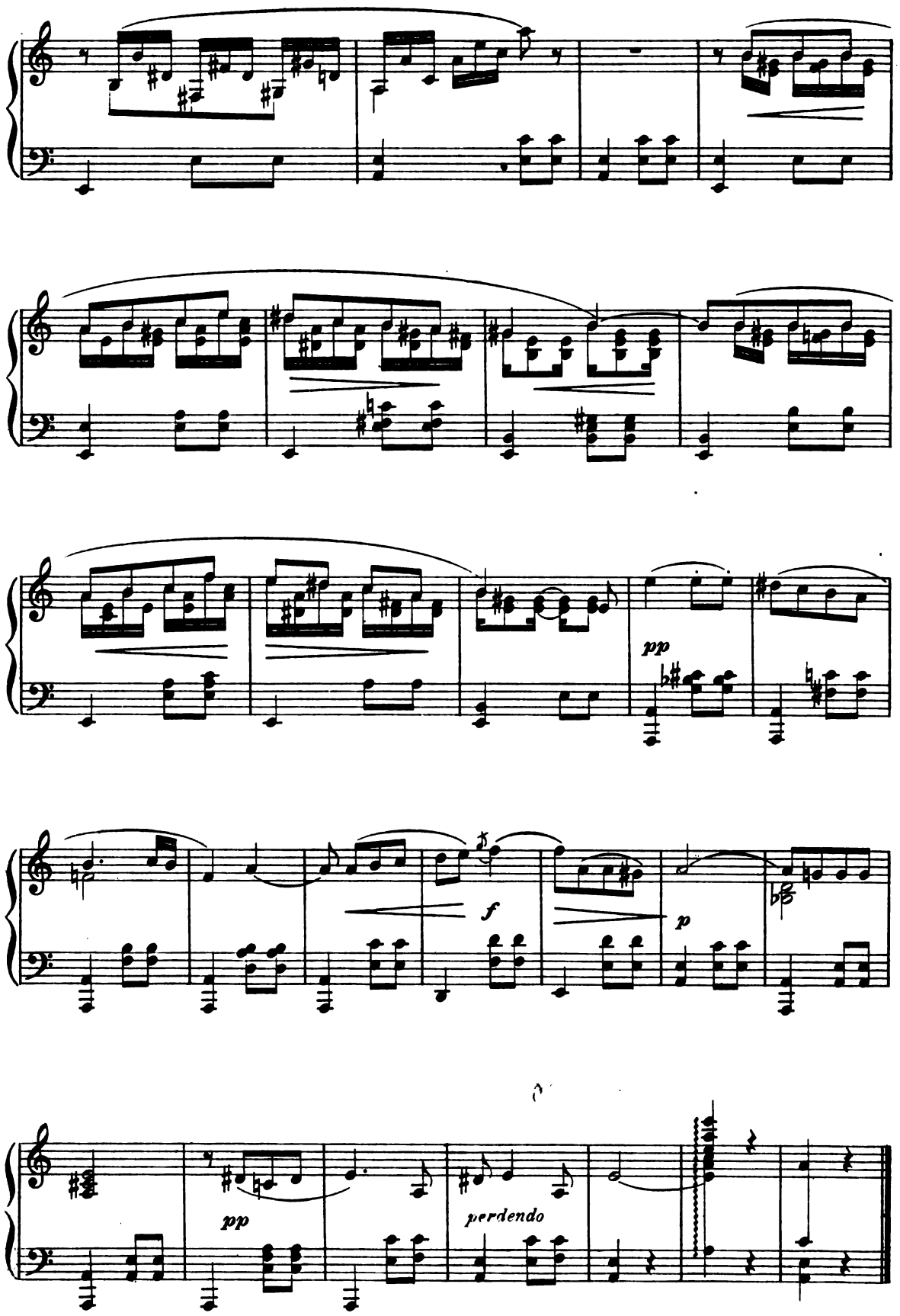

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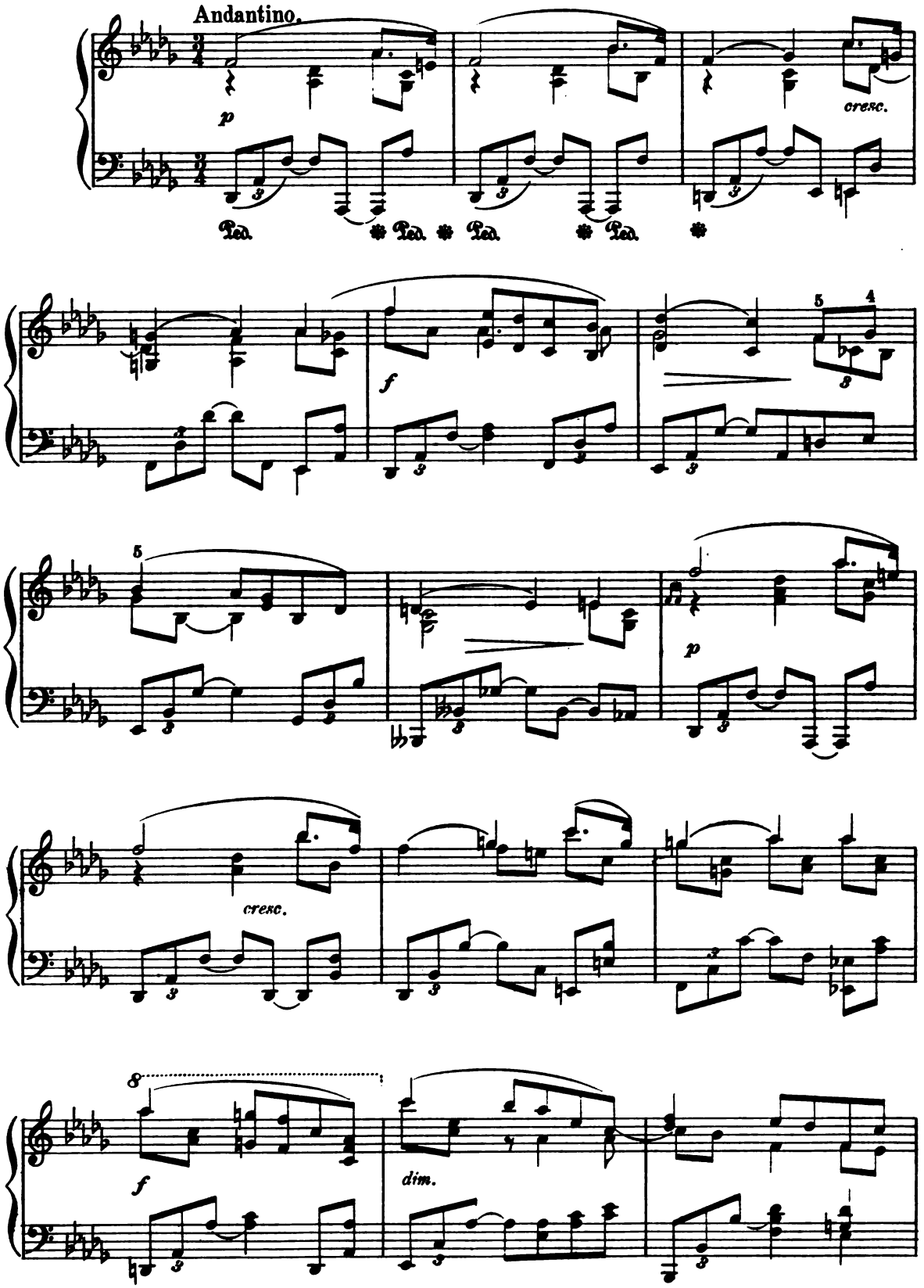
Nocturne.

G. W. CHADWICK.



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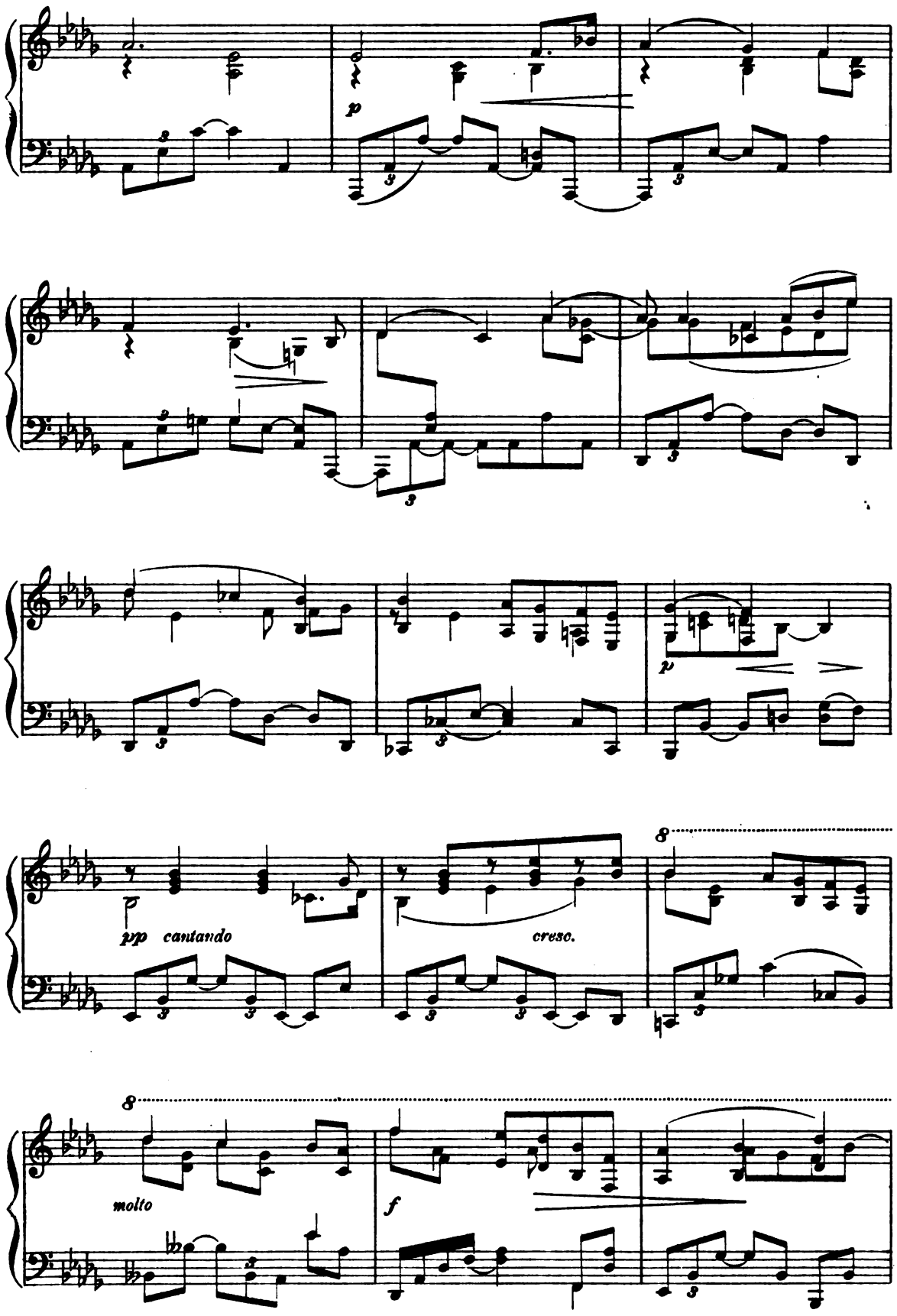

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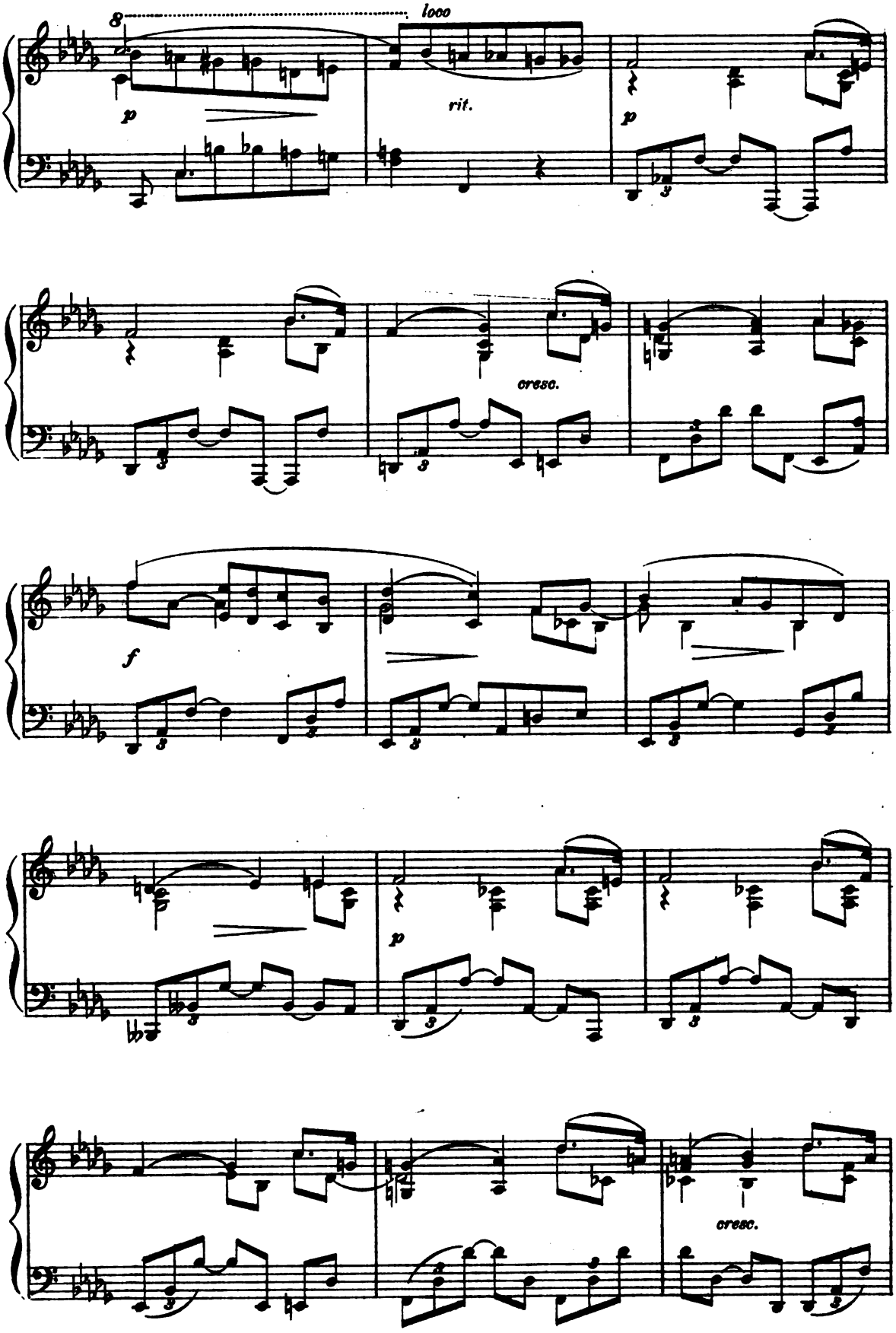

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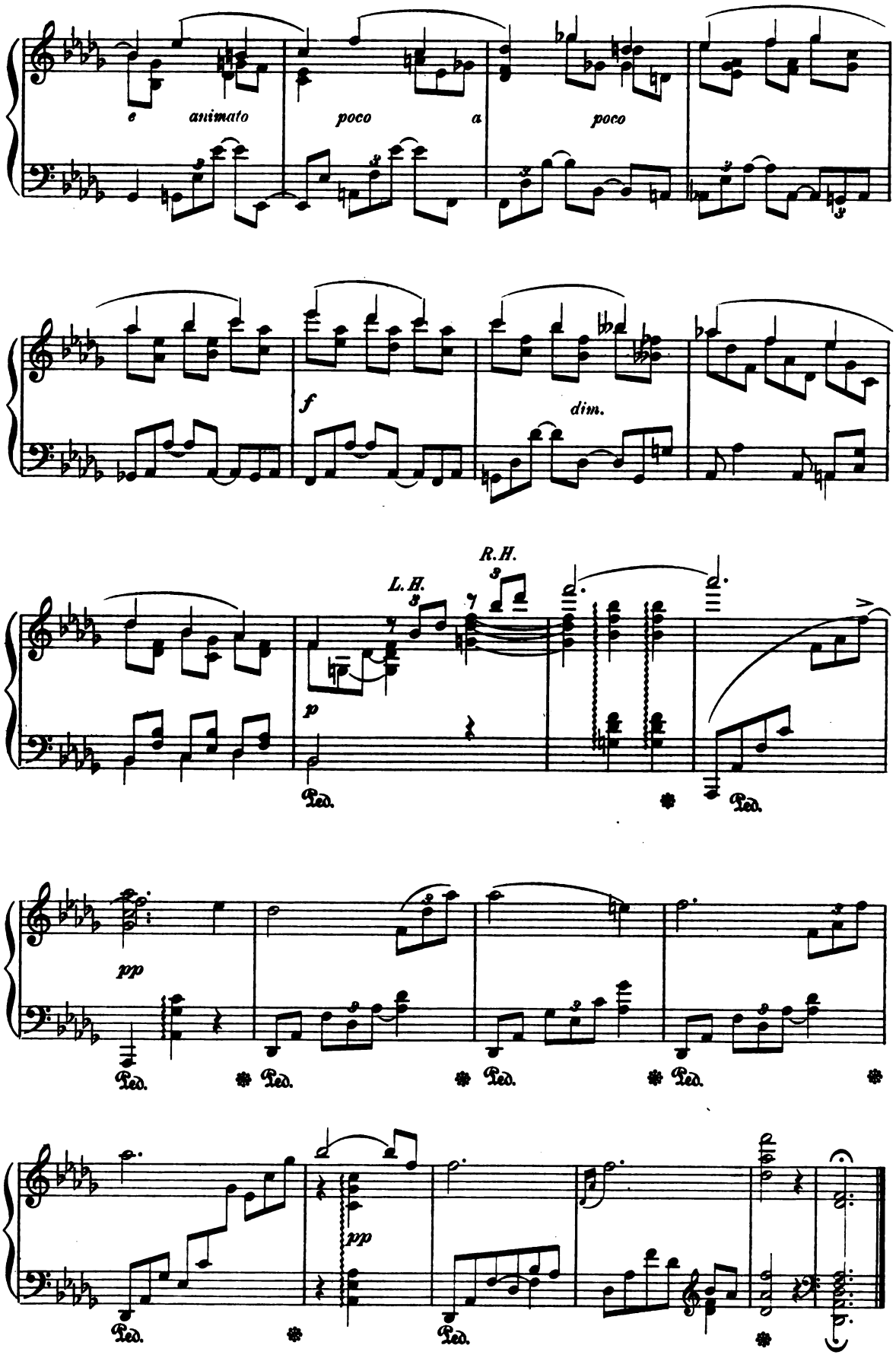

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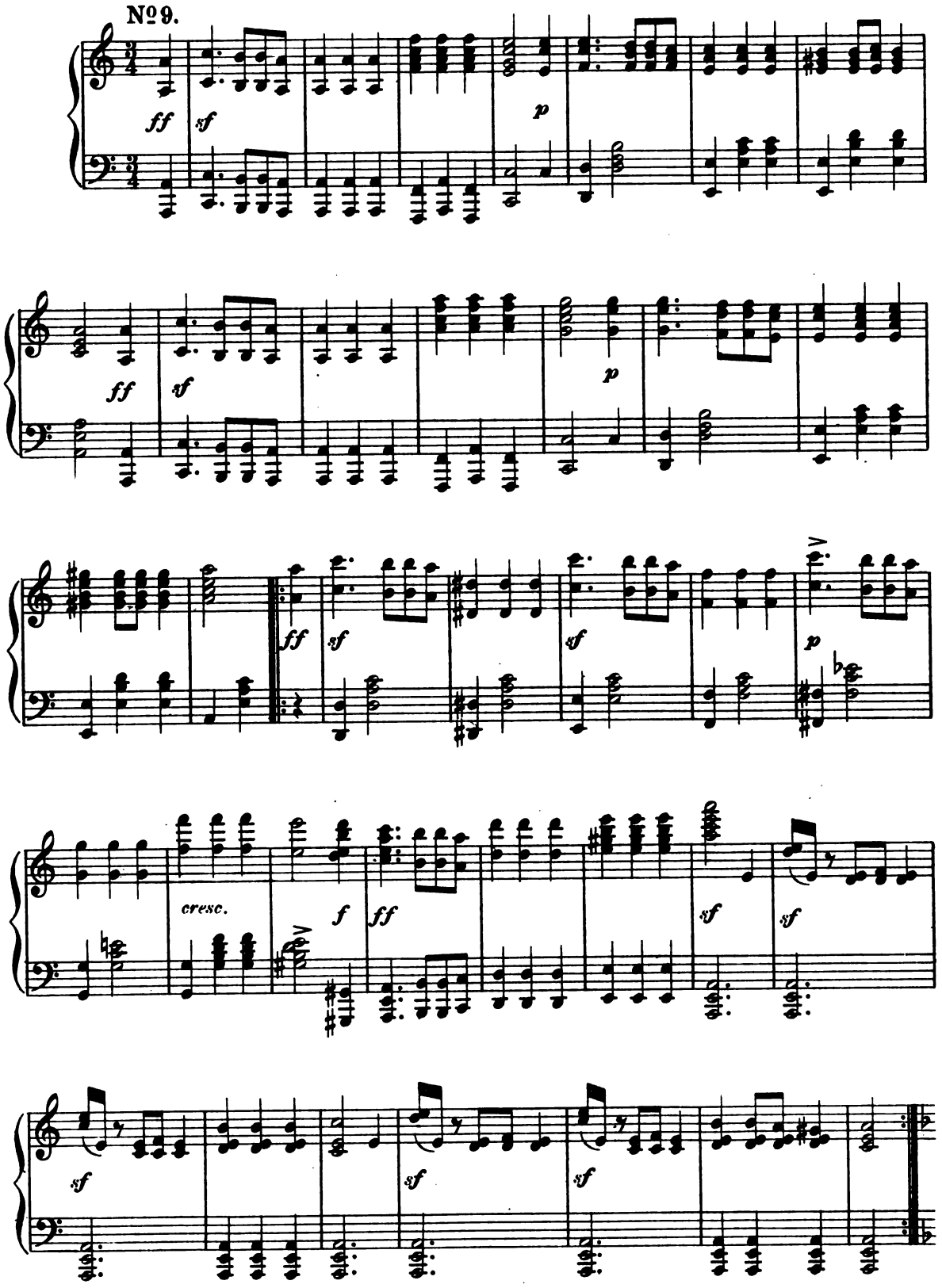
Valses nobles.

F. SCHUBERT, Op. 77.



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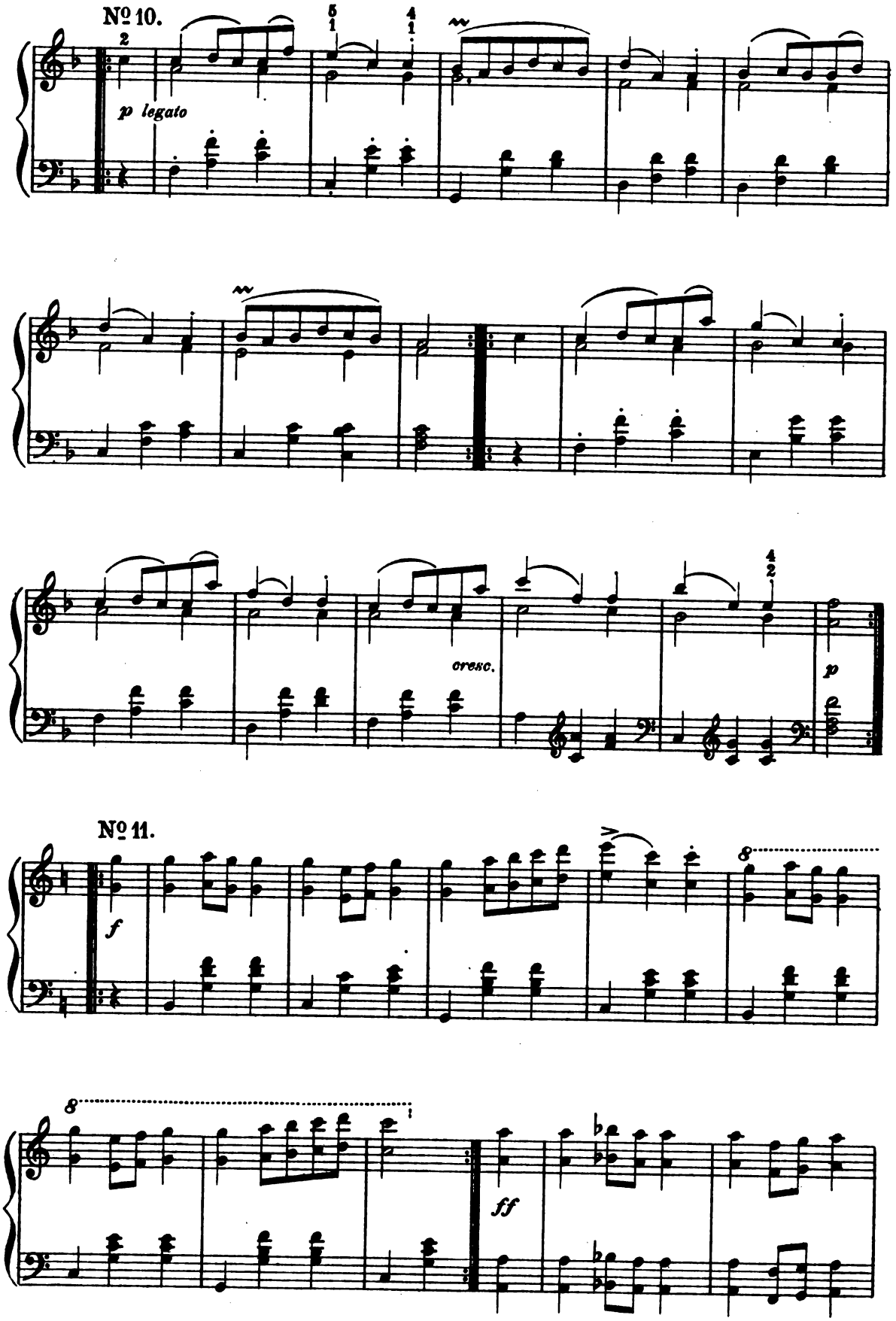

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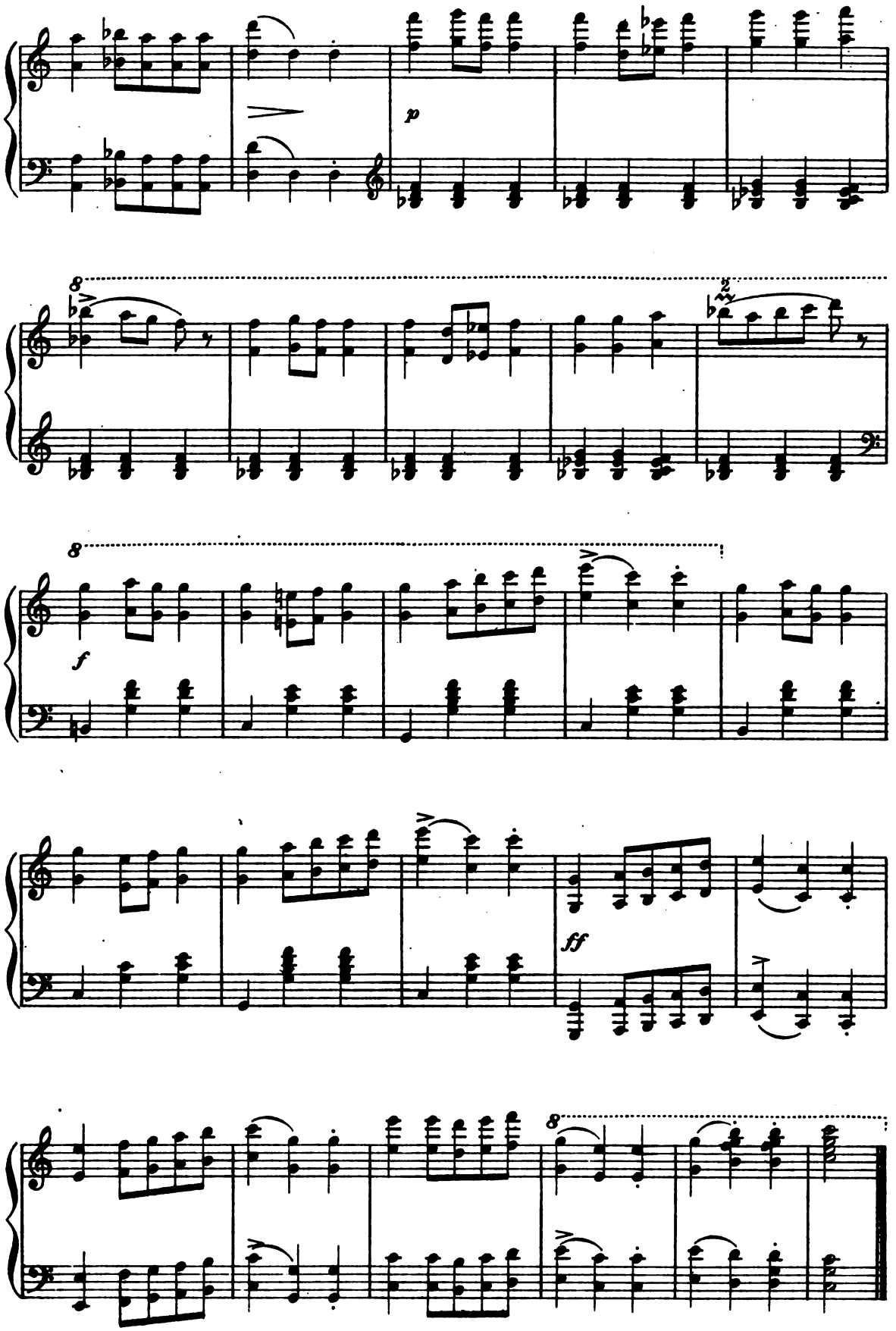

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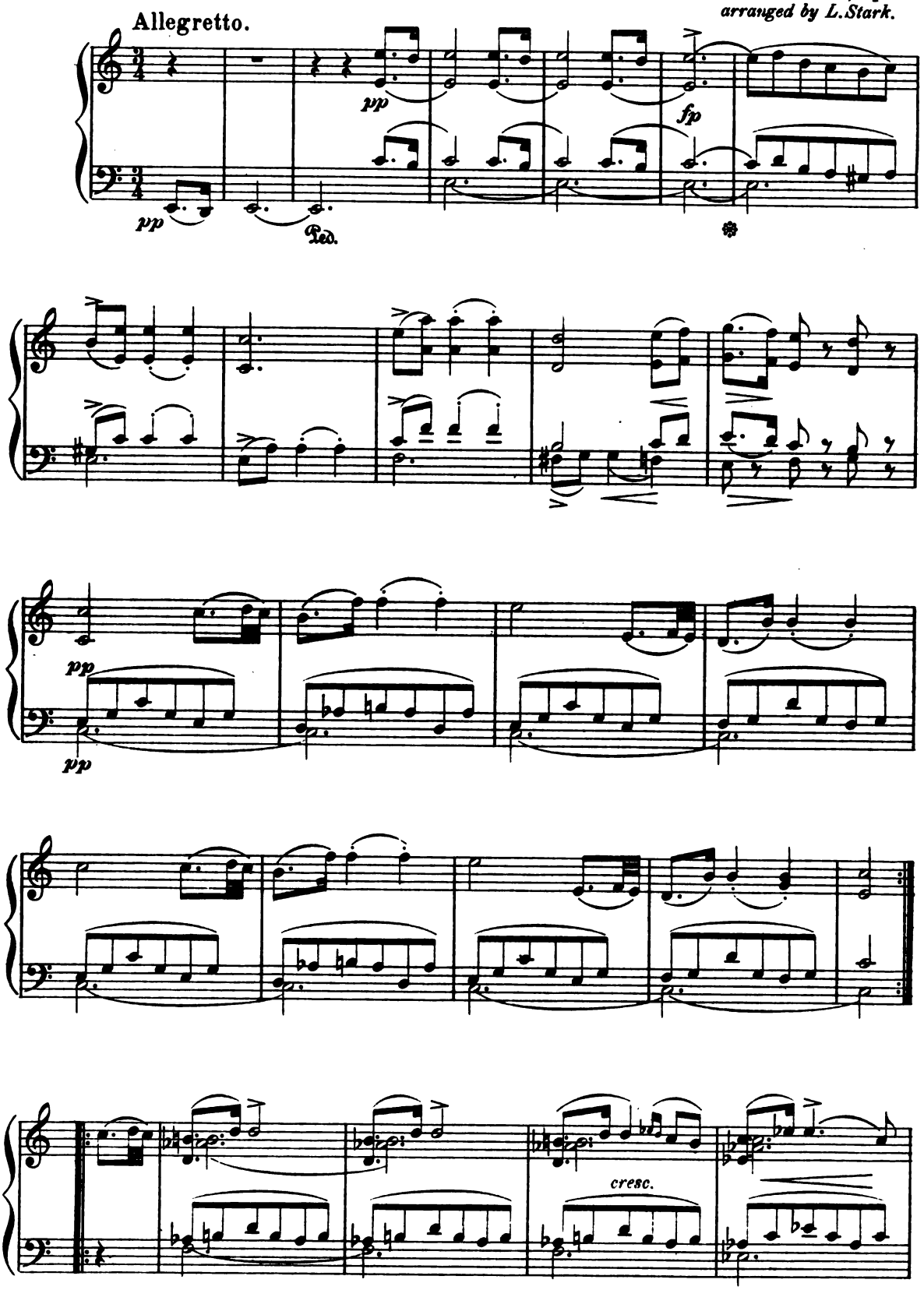
Minuet

from the A minor String Quartet.

F. SCHUBERT, Op. 29.
arranged by L. Stark.



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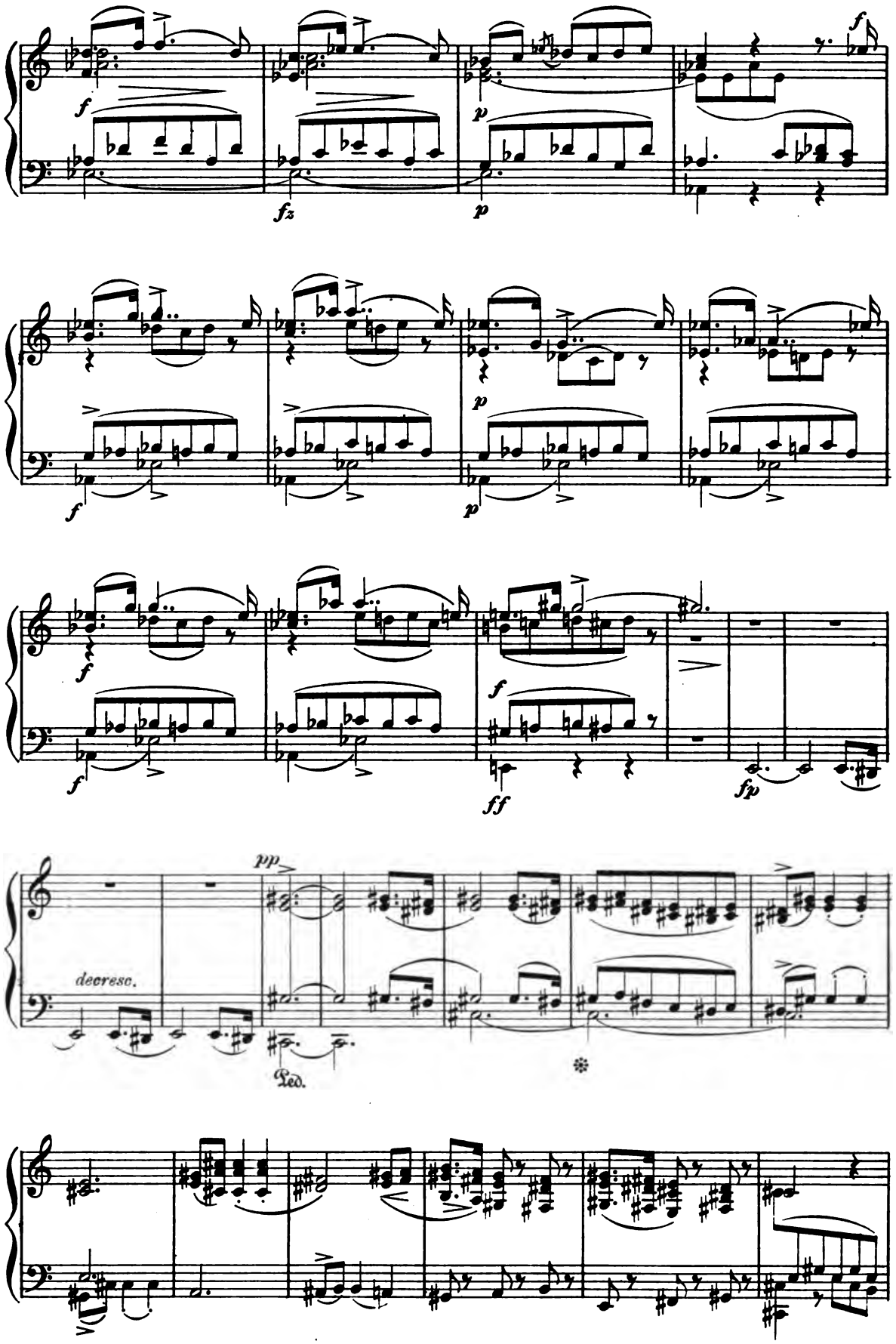

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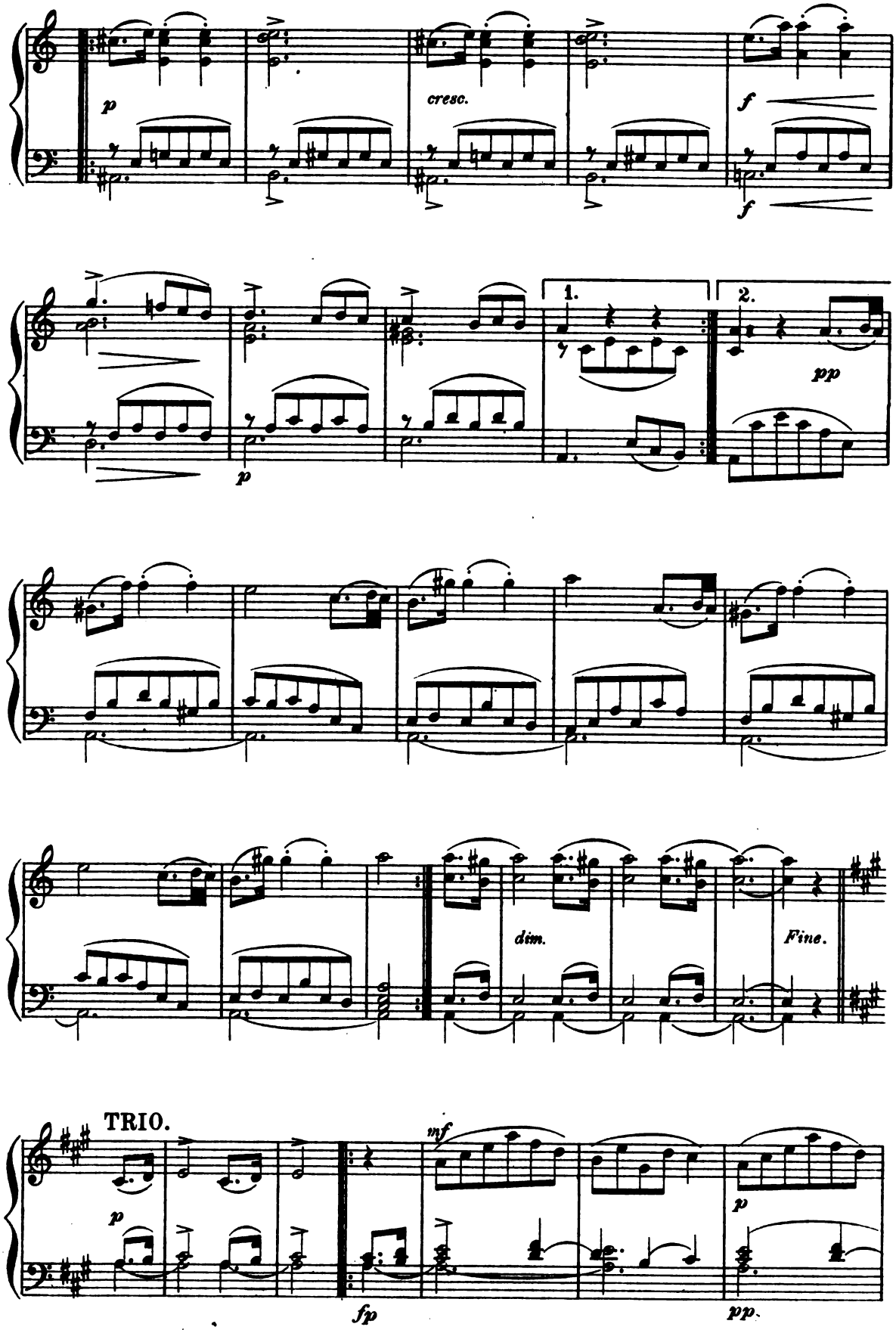

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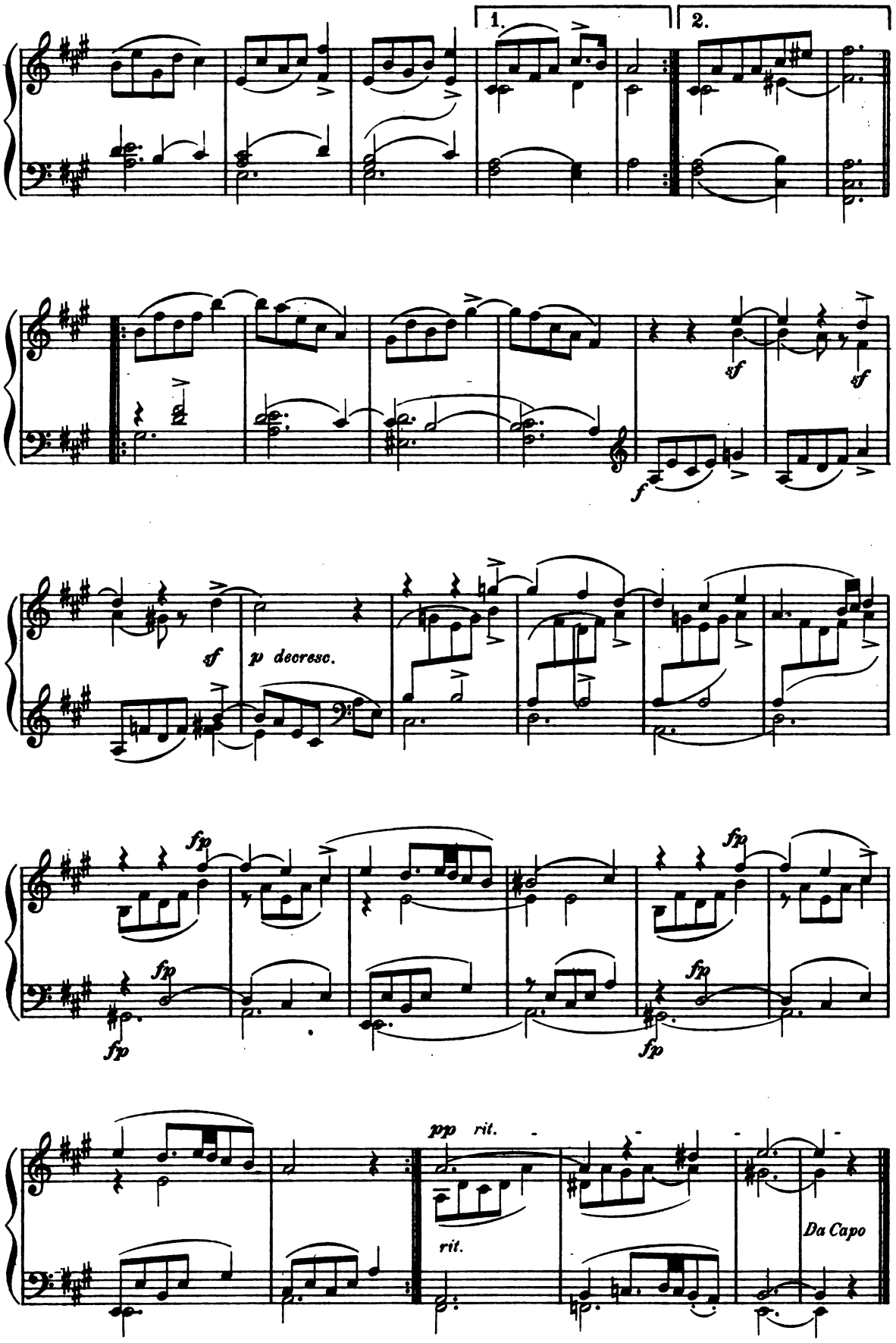

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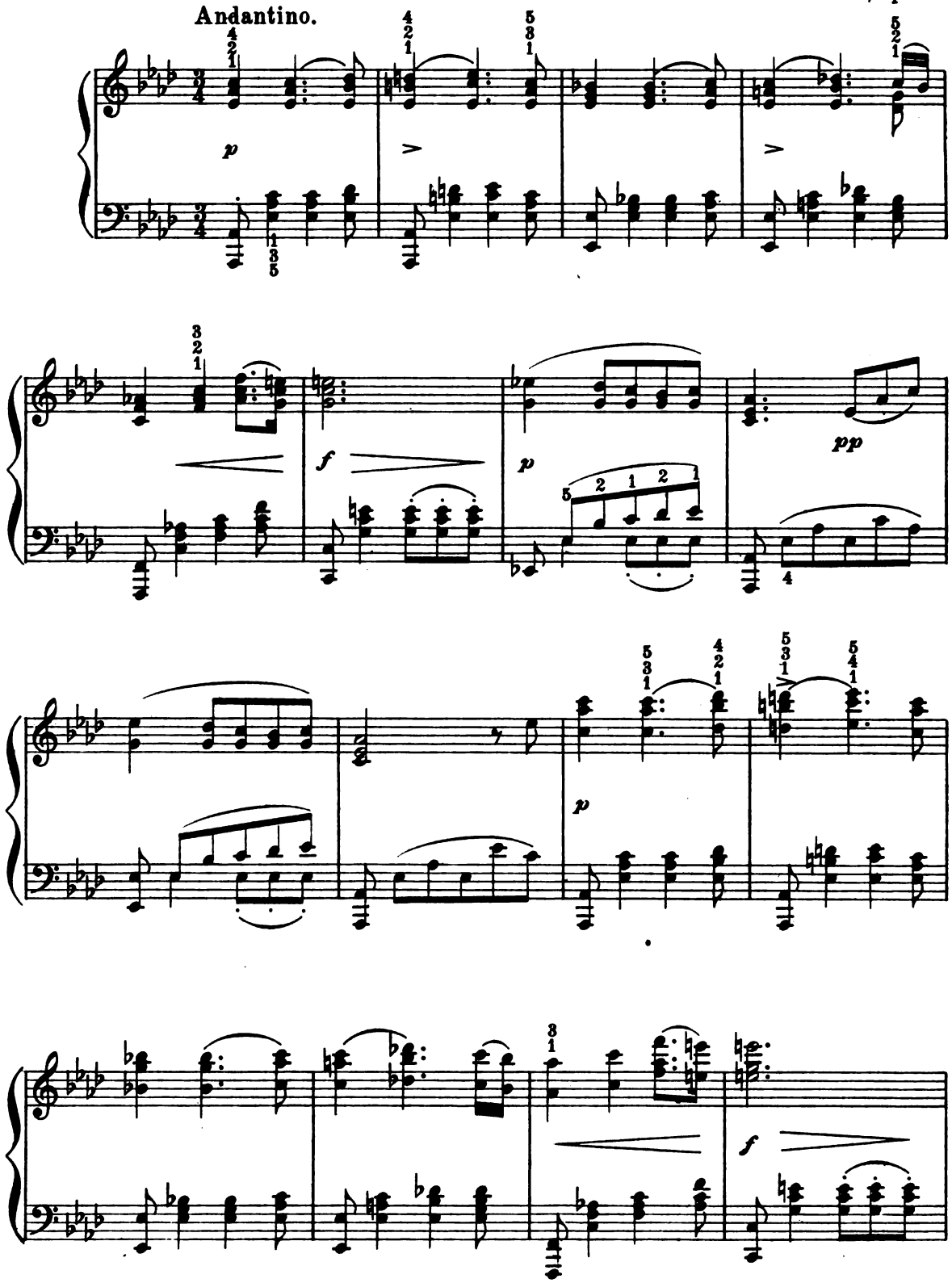
Theme

FROM THE FANTASIE in C.

for VIOLIN and PIANO.

F. SCHUBERT, Op. 159



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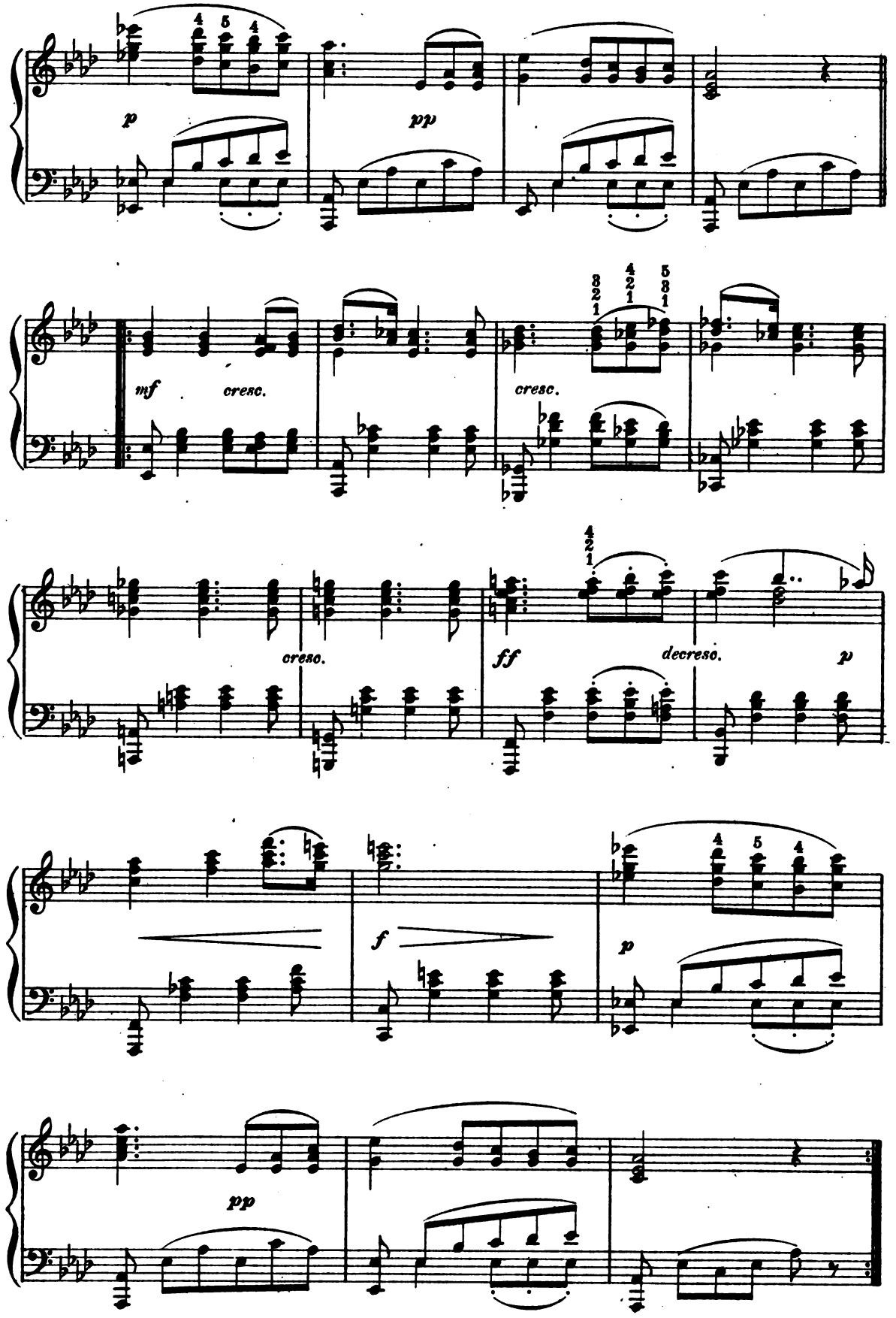

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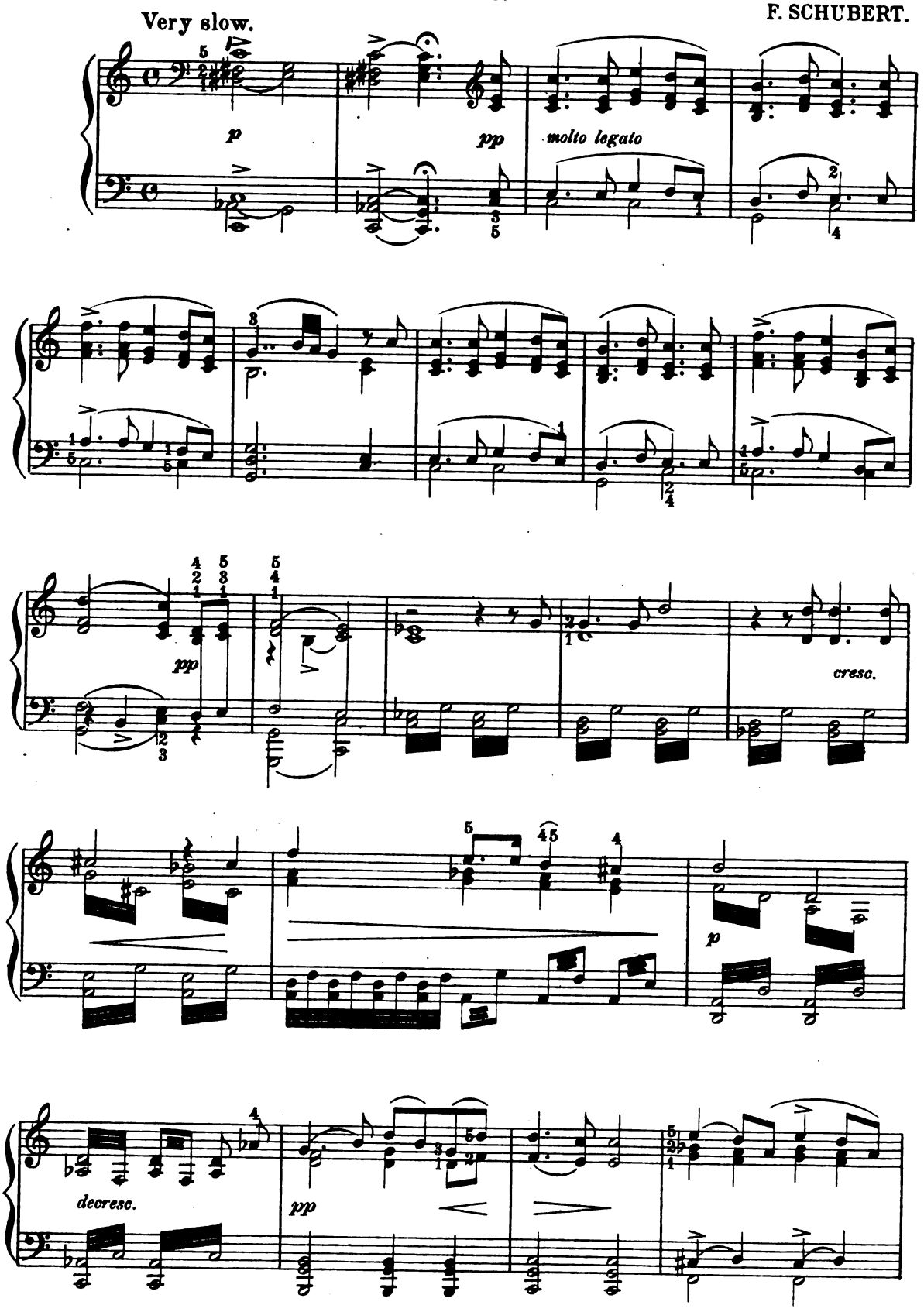
Am Meer.

BY THE SEA.

SONG.

F. SCHUBERT.



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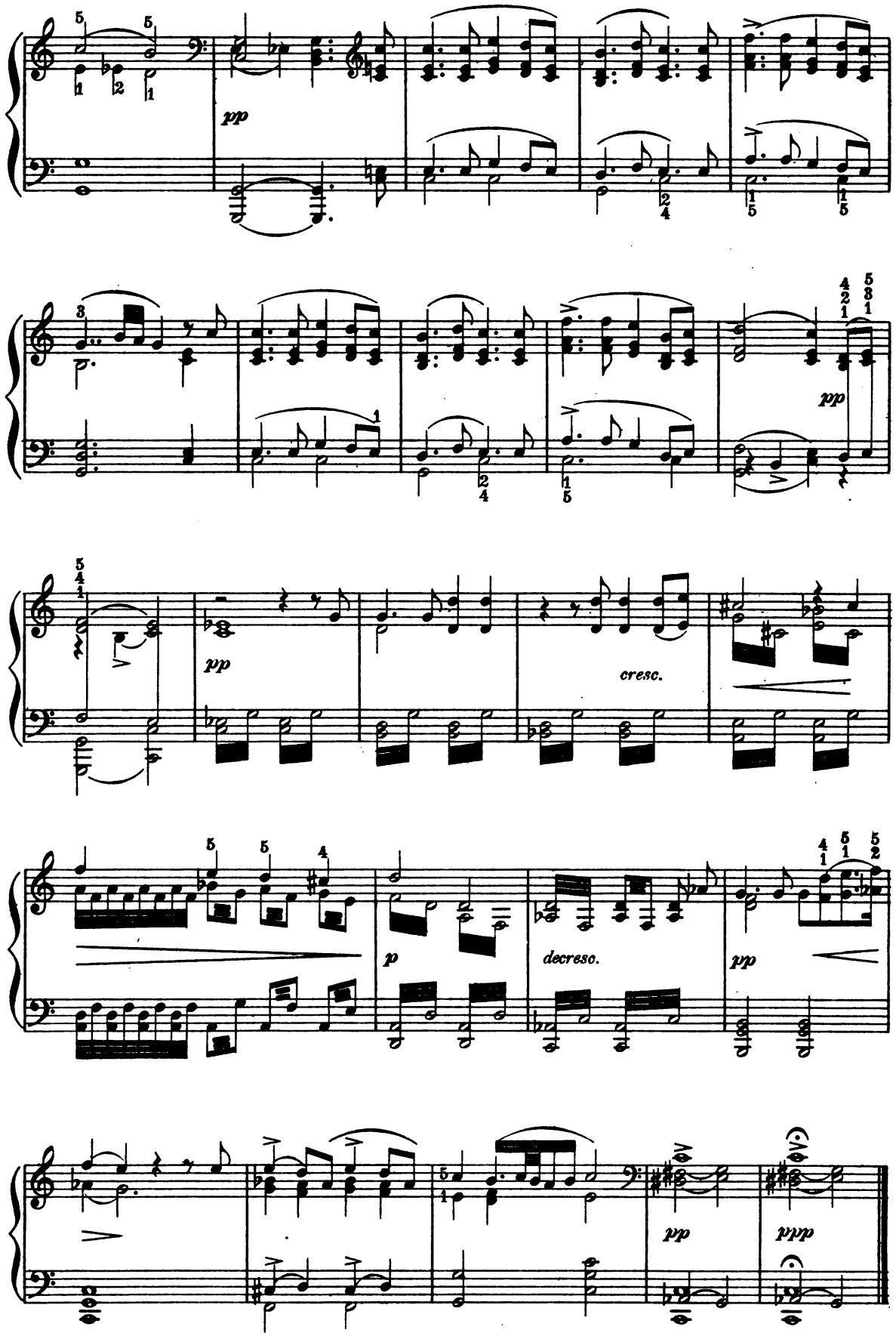

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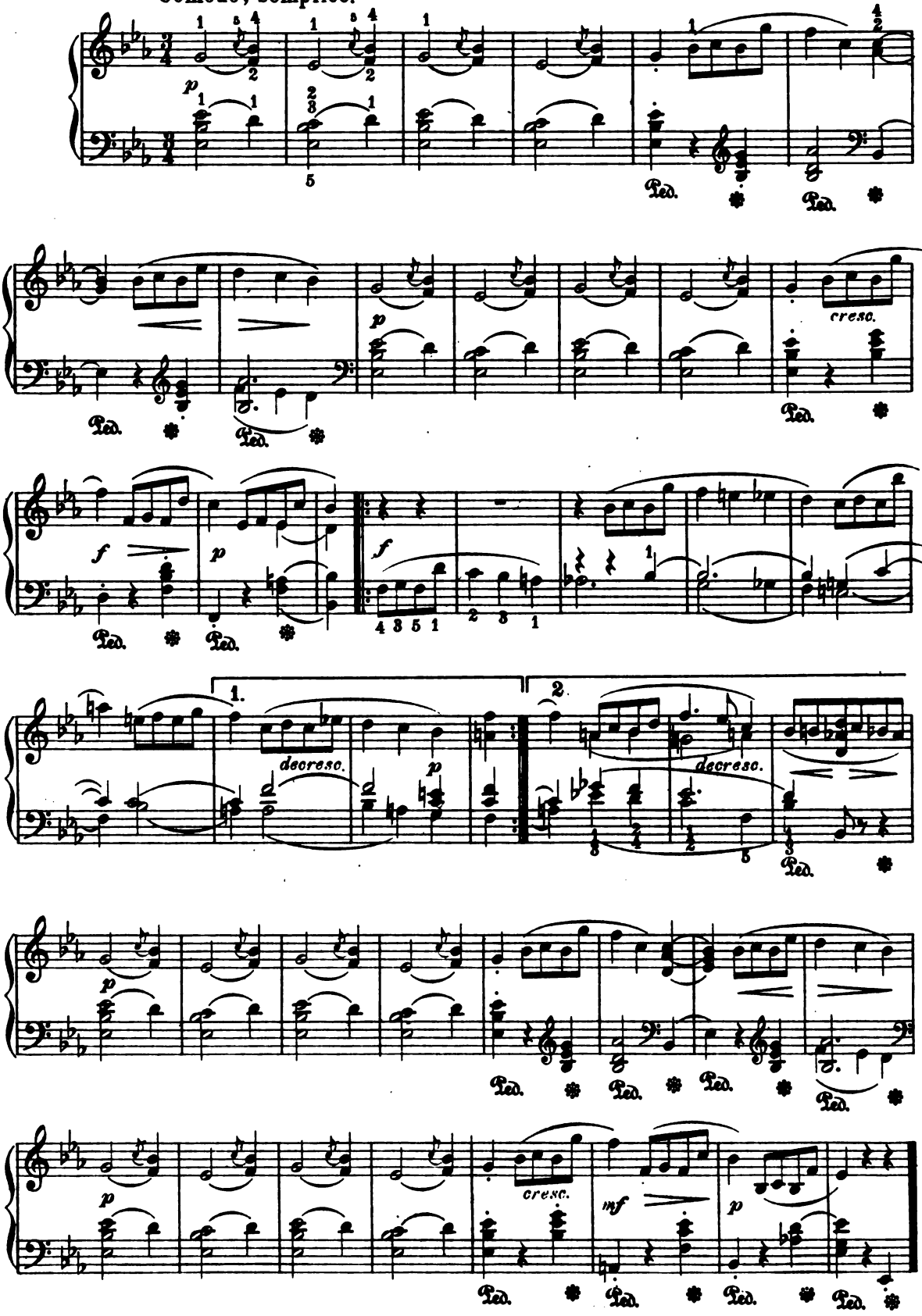
Country Dance.

Ad. JENSEN Op. 33 № 17.

Comodo, semplice.



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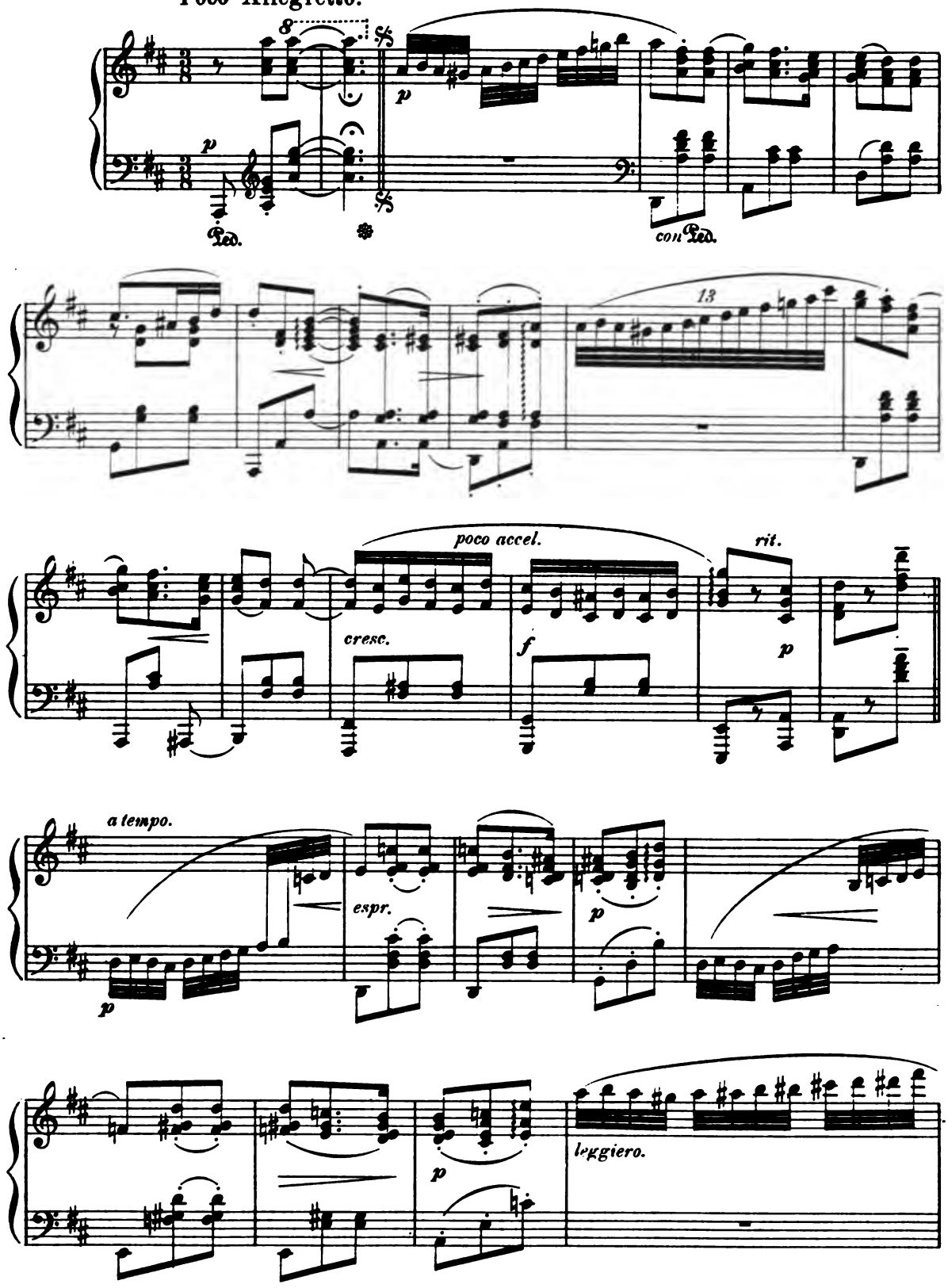
Walzer.

HUGO REINHOLD. Op 15. № 2.

Poco Allegretto.



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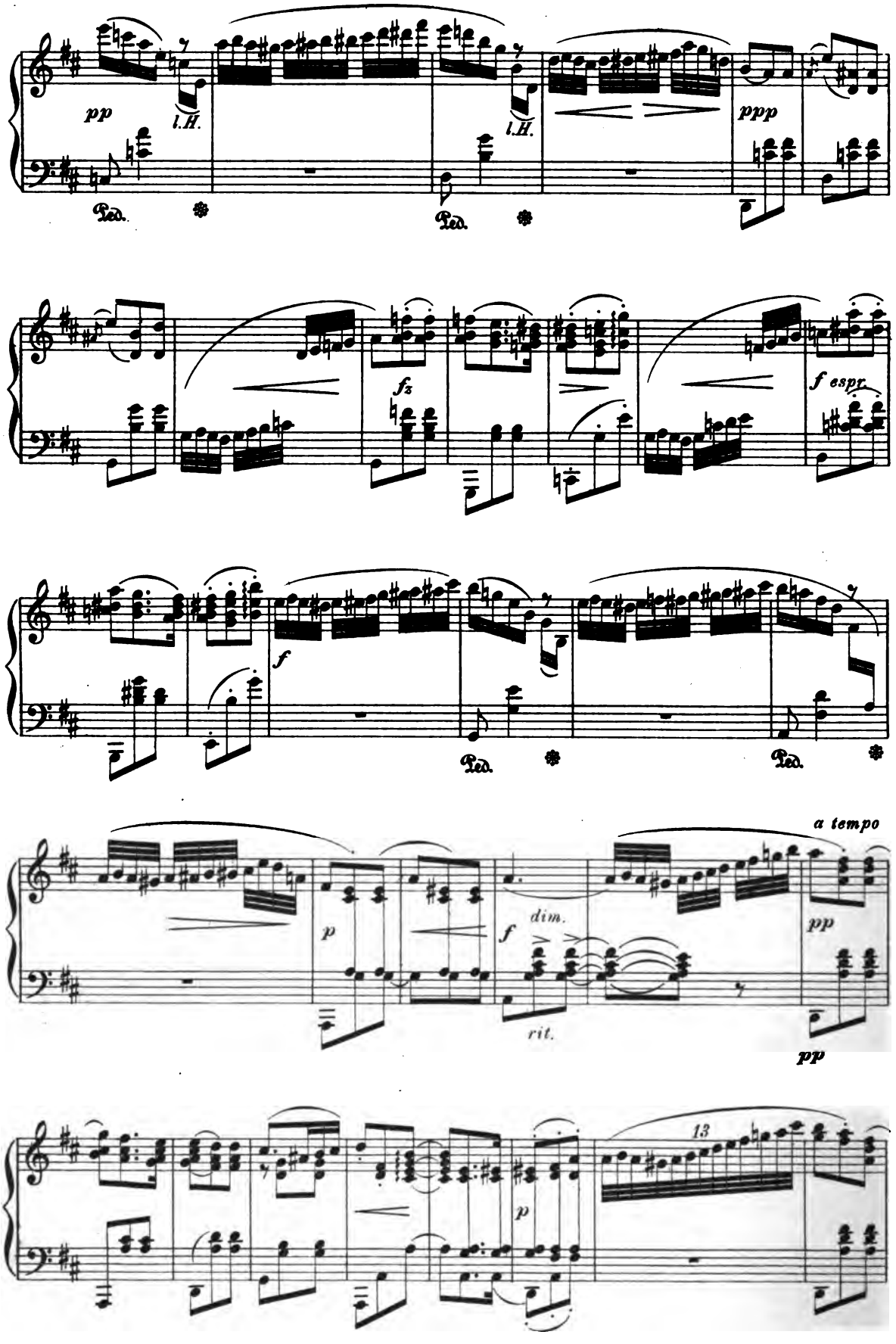

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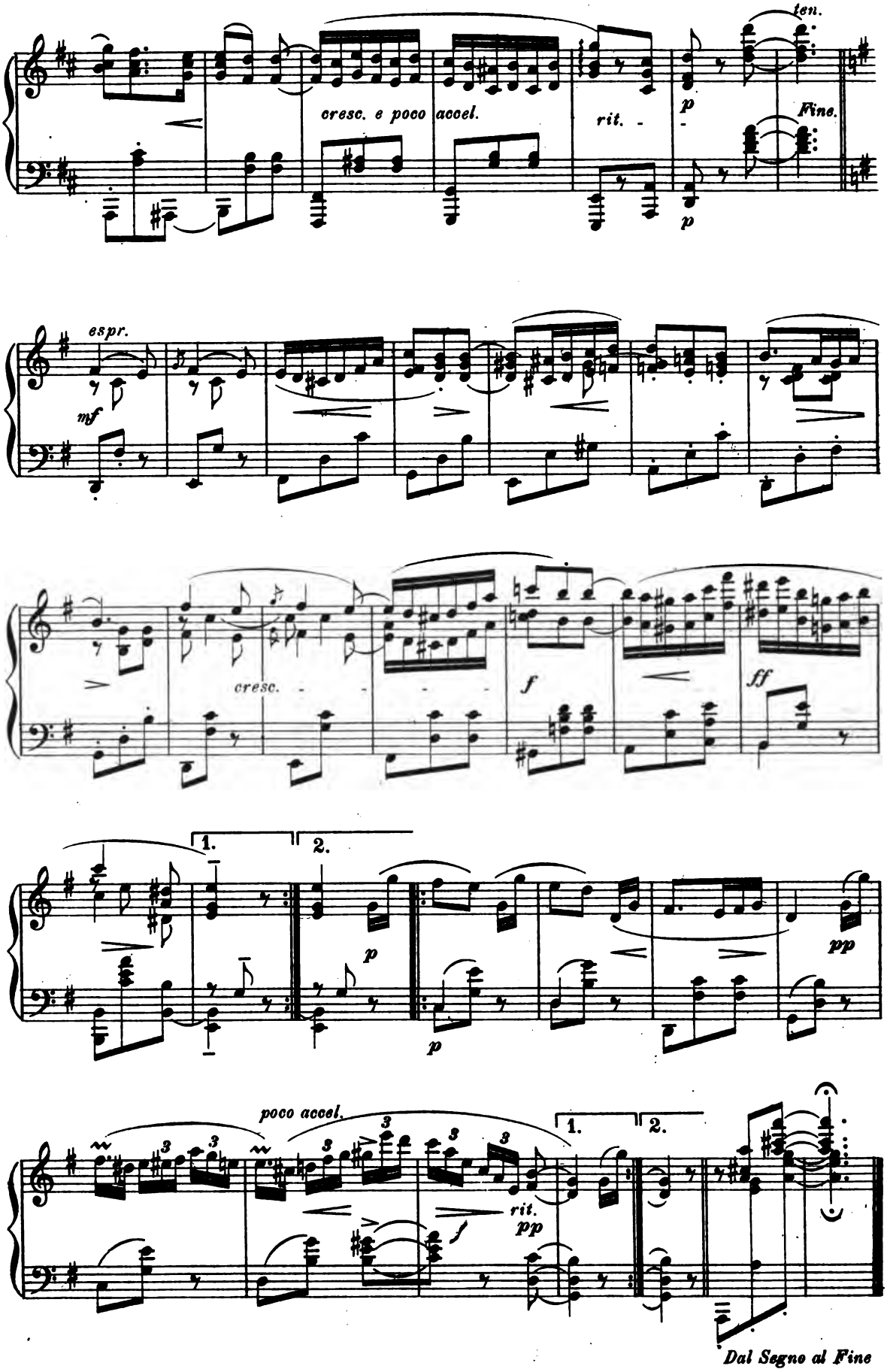

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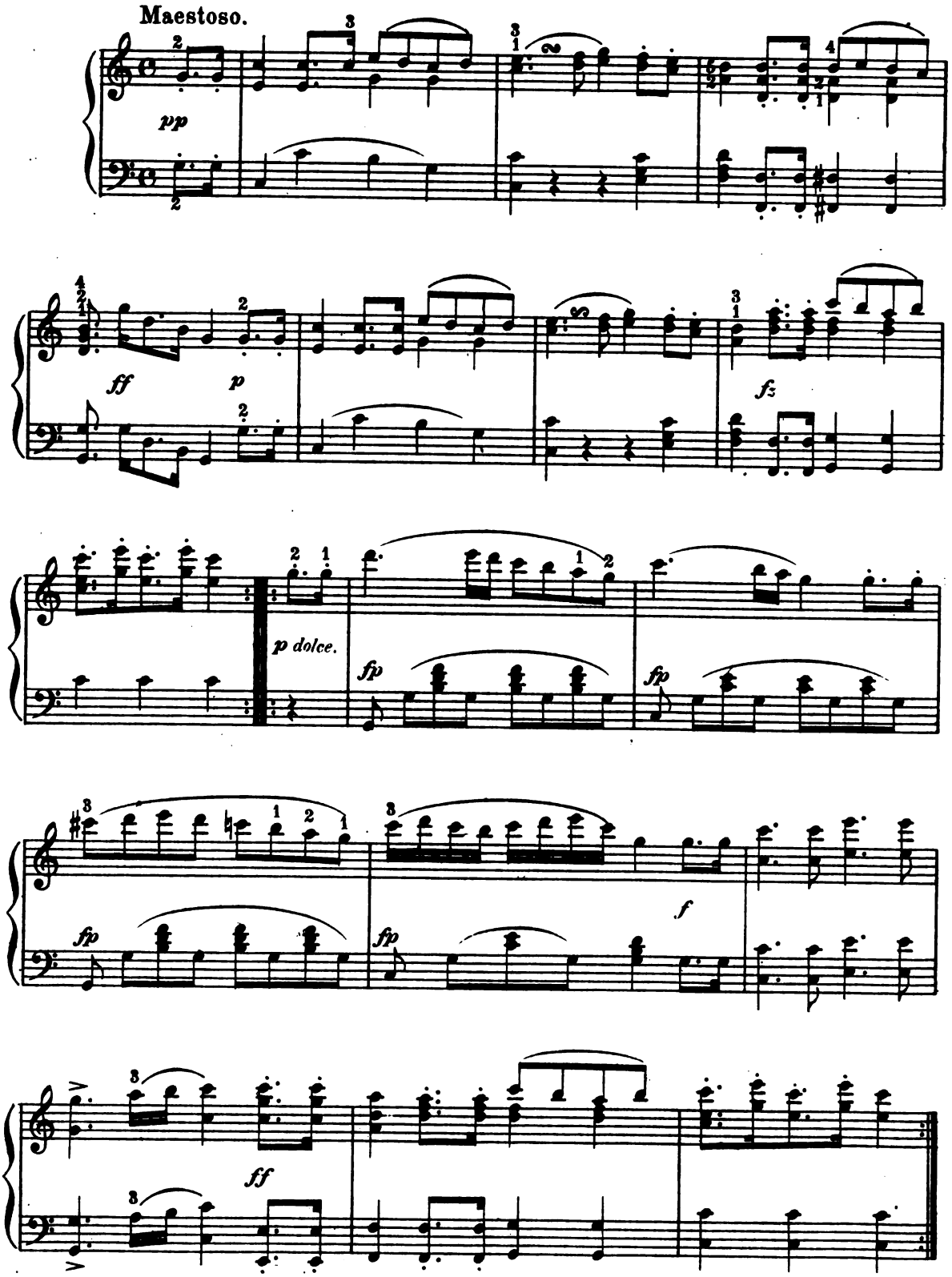
March

from the Piano-Duets, Op. 3.

C. M. v. WEBER.



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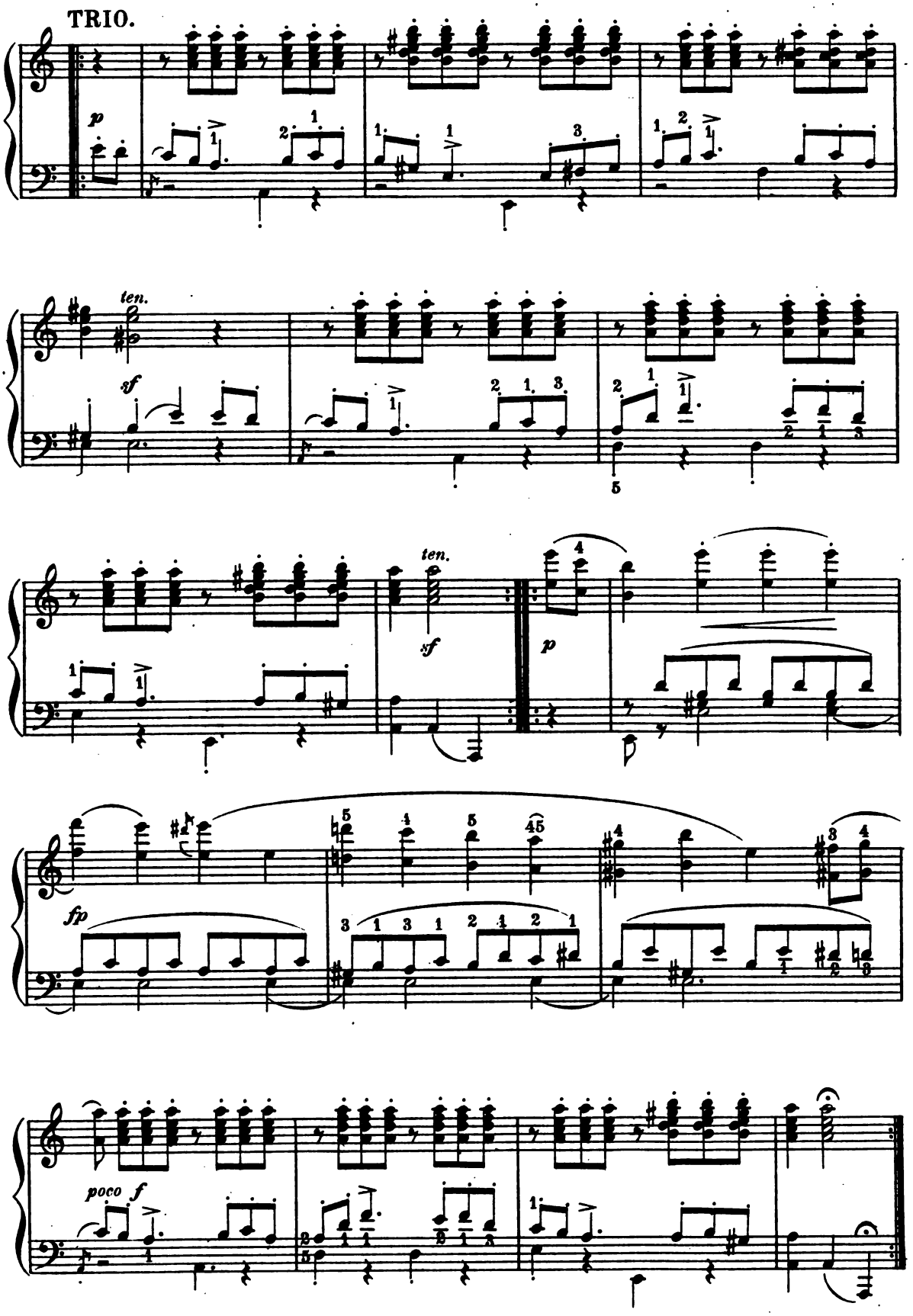

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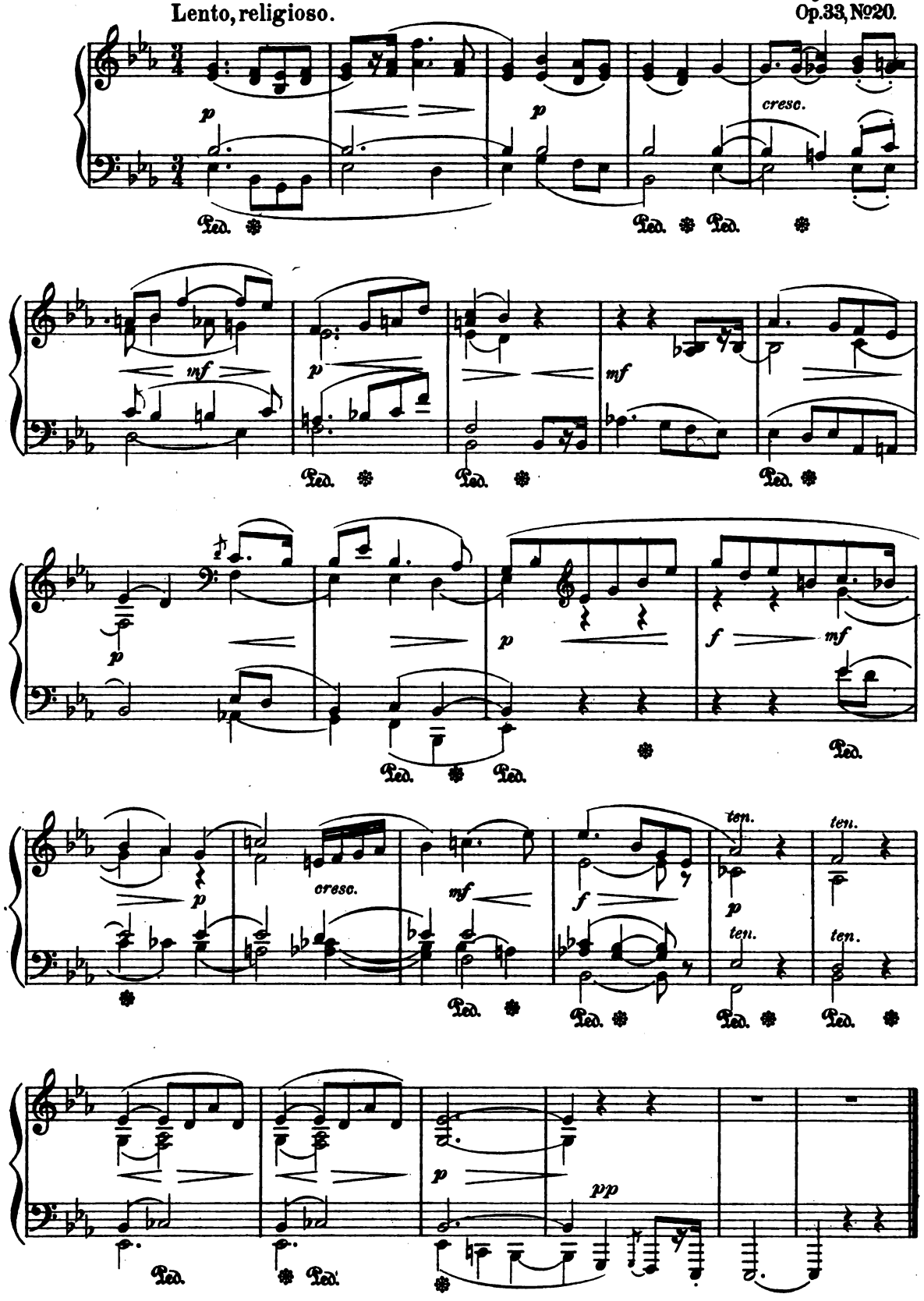
Evening Song.

A. JENSEN.
Op. 33, No. 20.

Lento, religioso.



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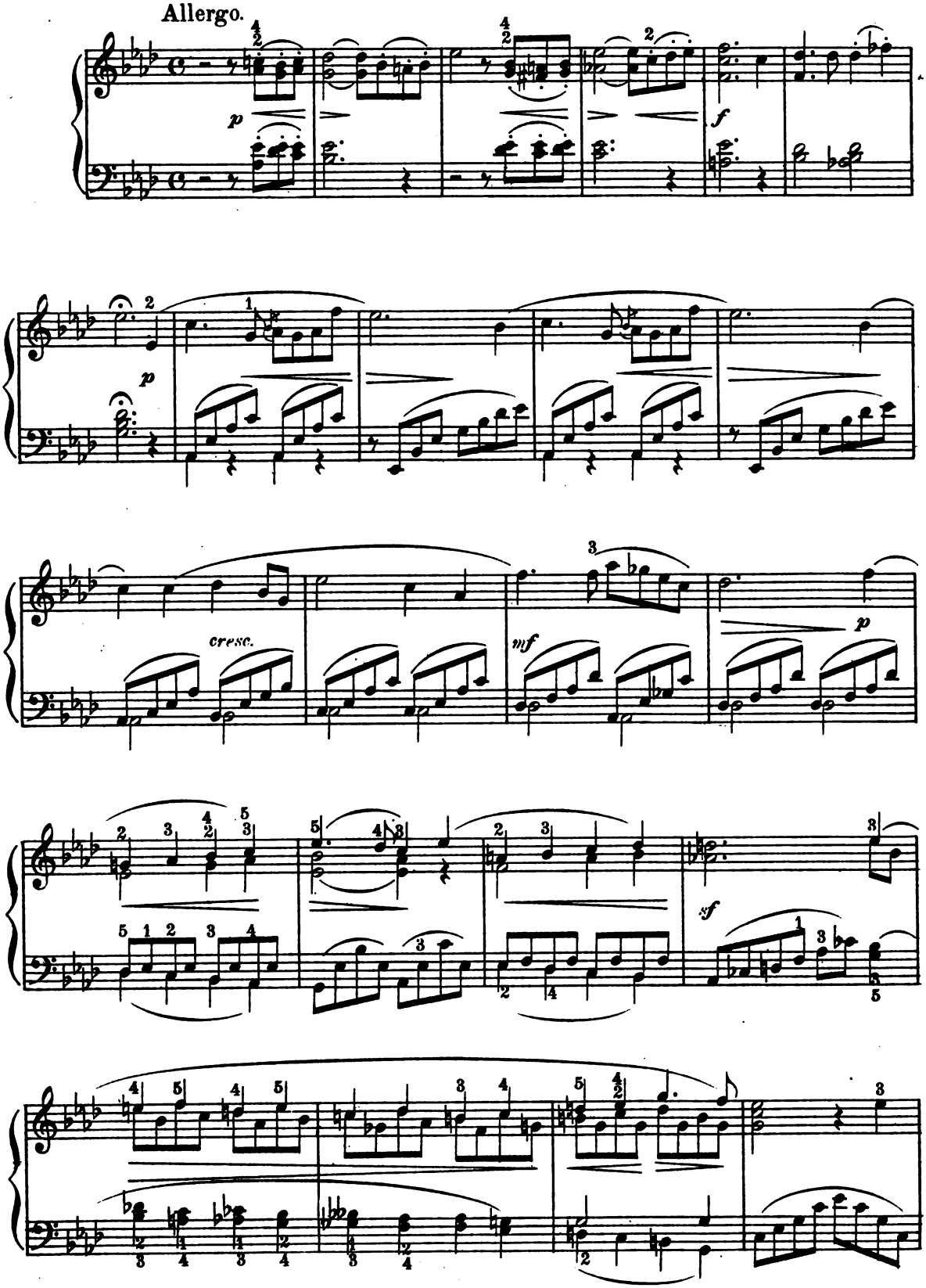
Air.

from the Opera "EURYANTHE"

C. M. v. WEBER.



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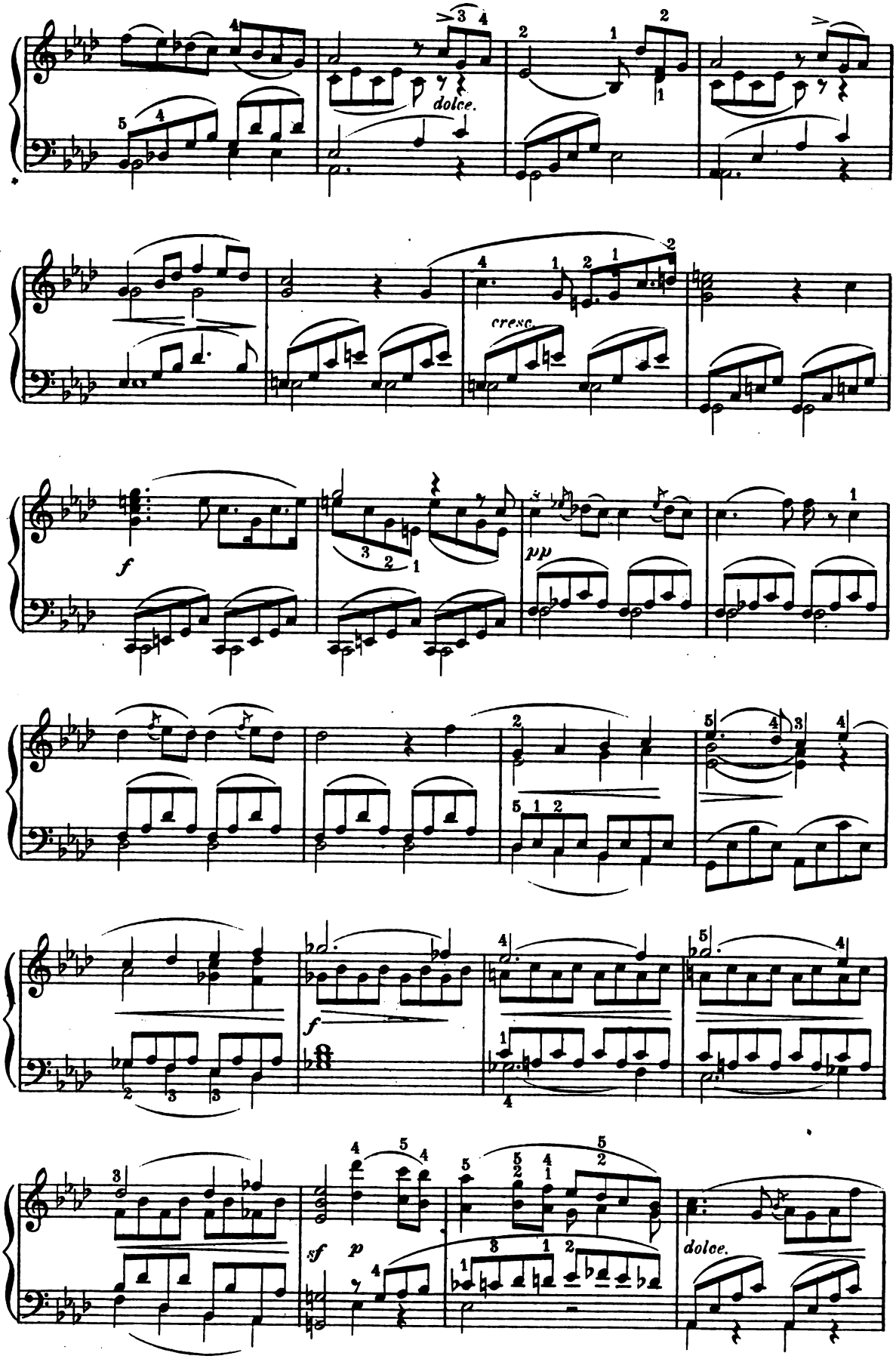

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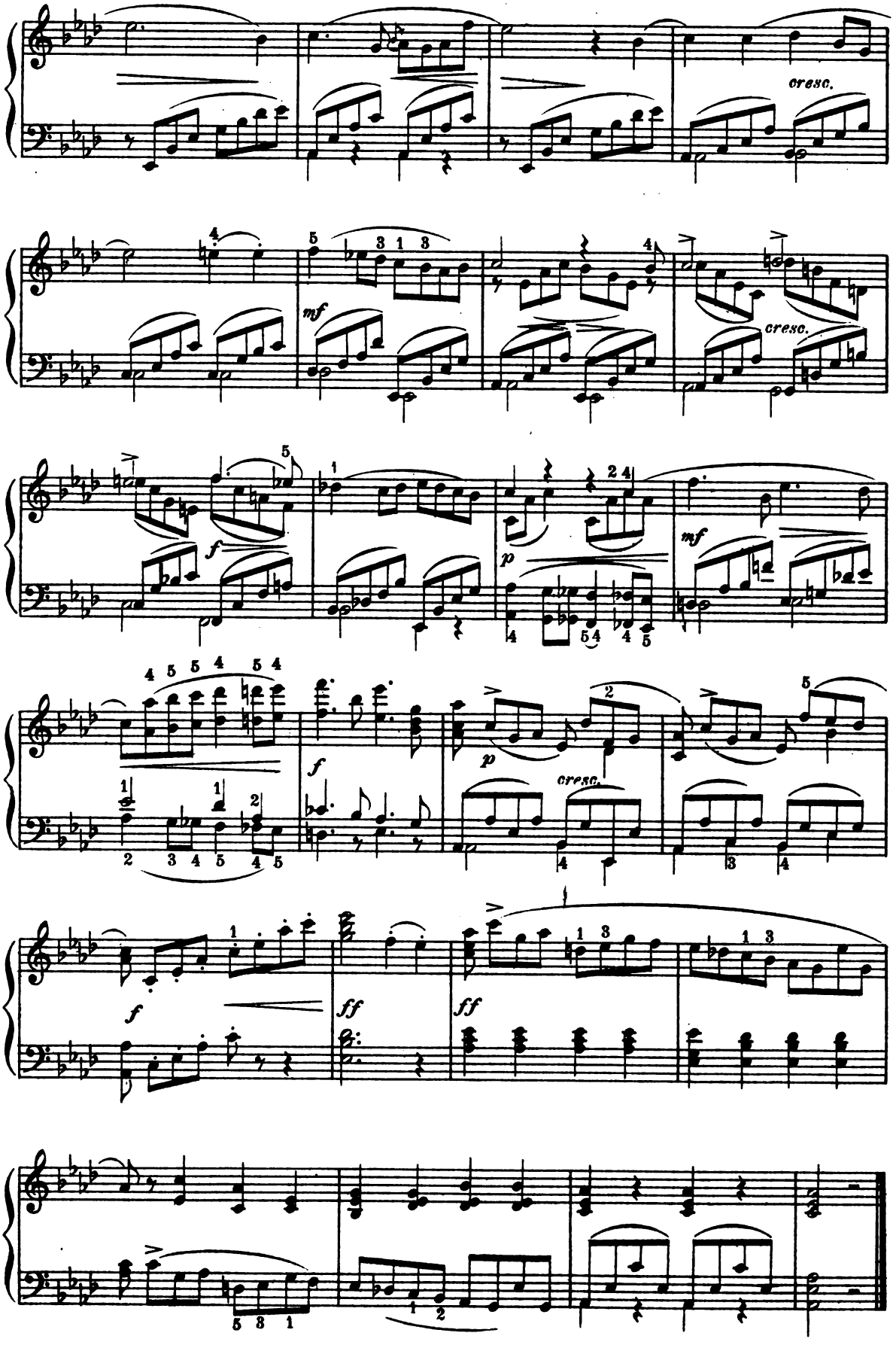

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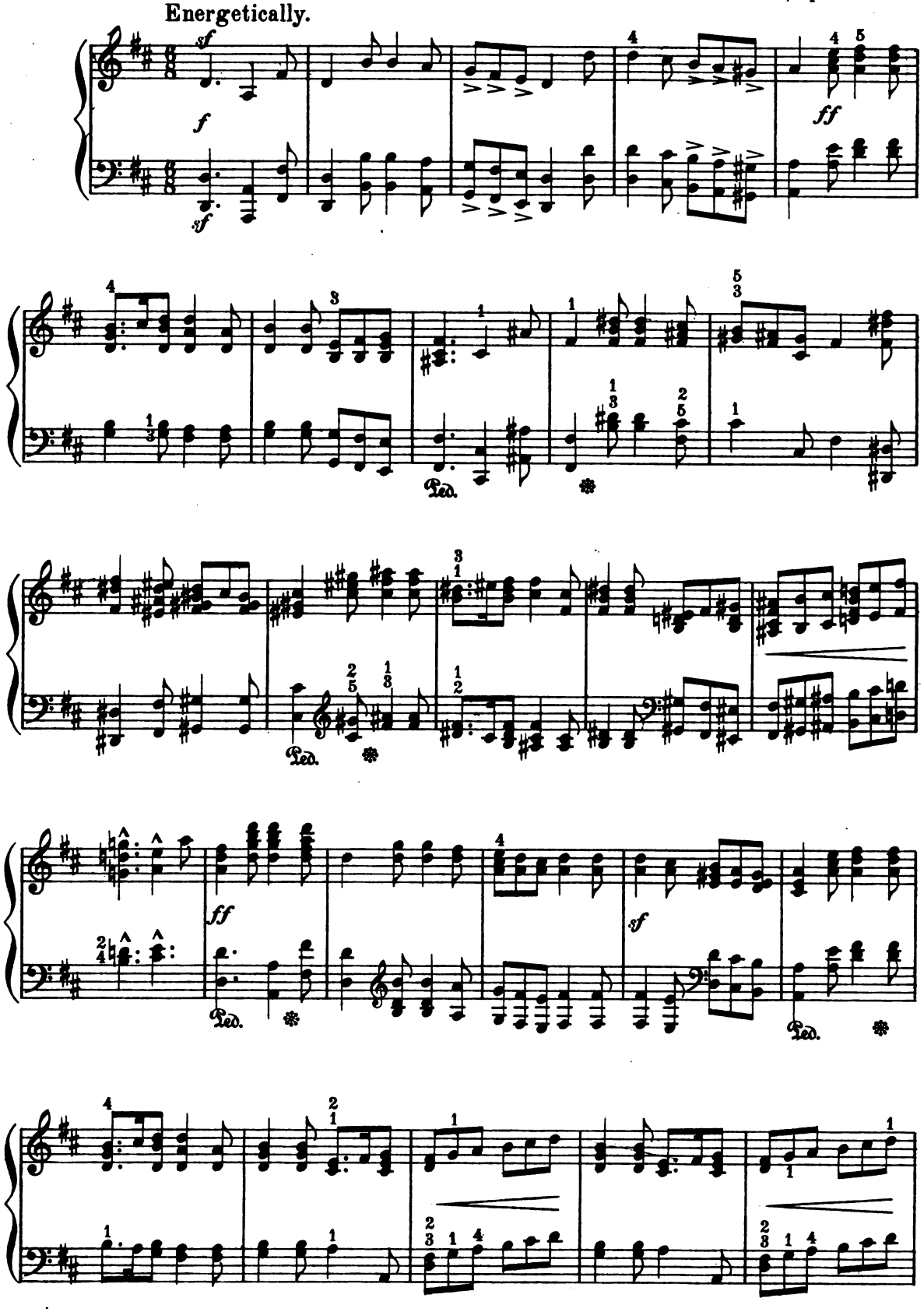
War Song.

R. SCHUMANN, Op. 68. No 39.

Energetically.



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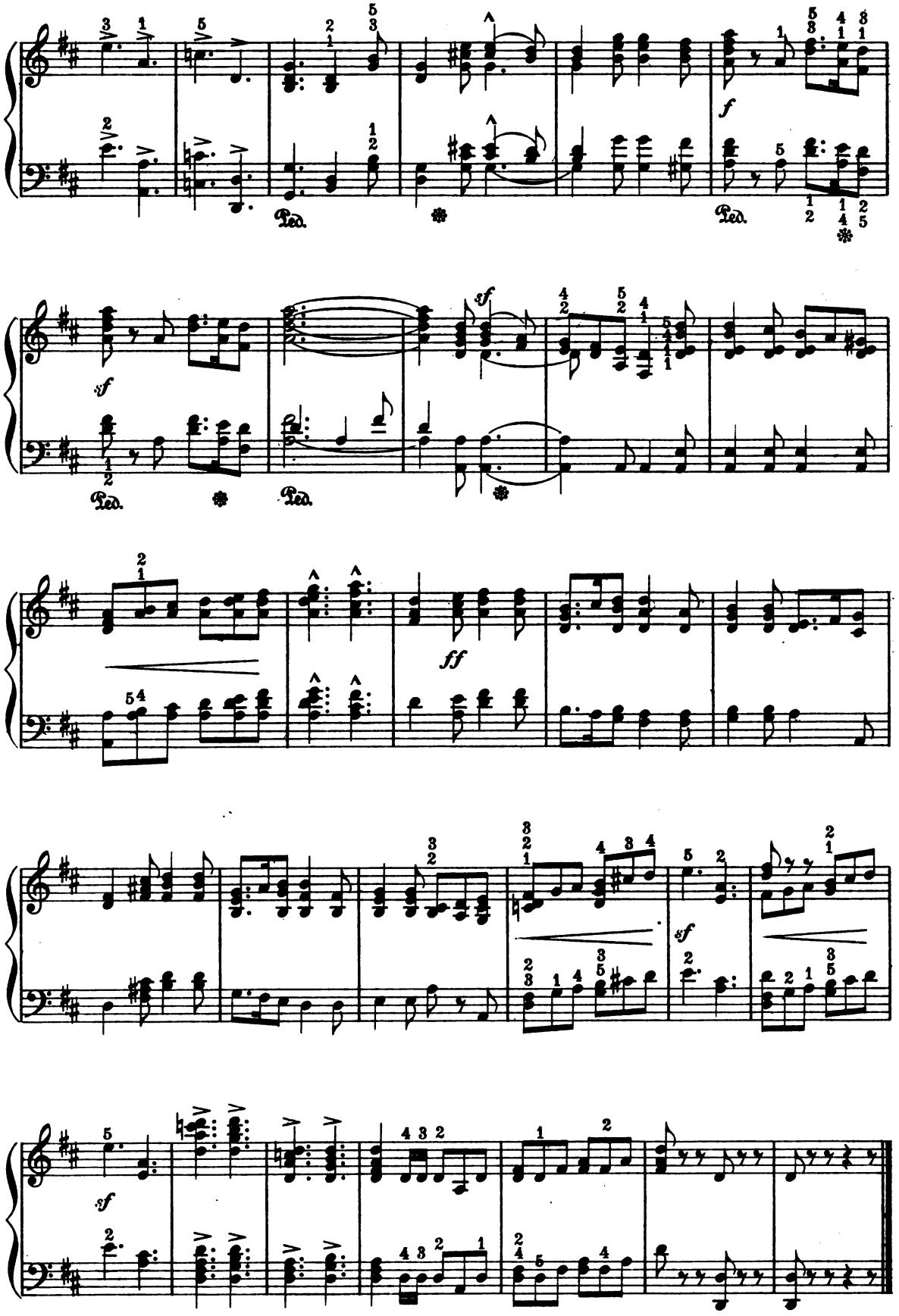

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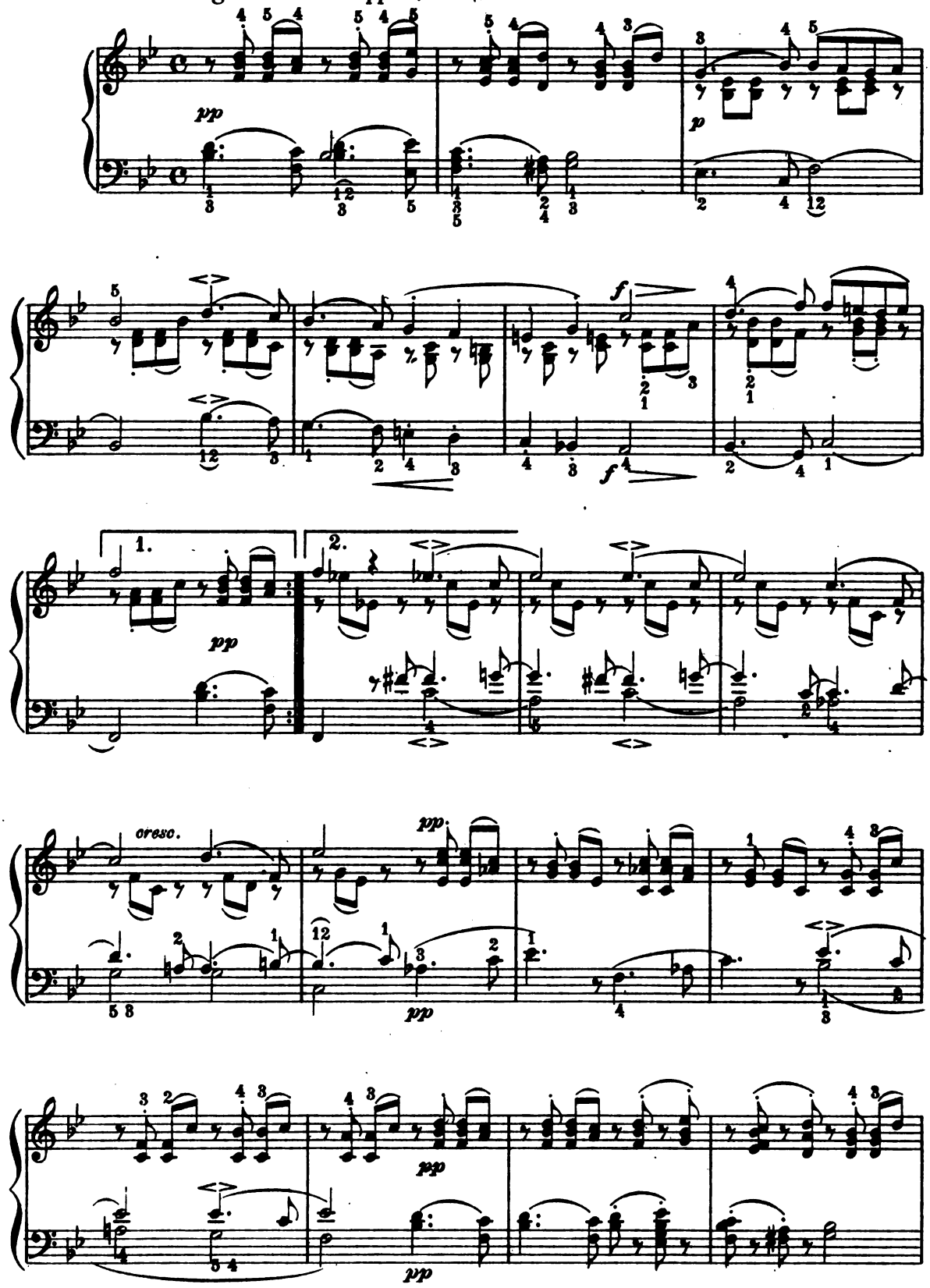
Forest Scenes.

ENTRANCE.

R. SCHUMANN, Op. 82. No 1.

Allegro ma non troppo. (♩ = 132)



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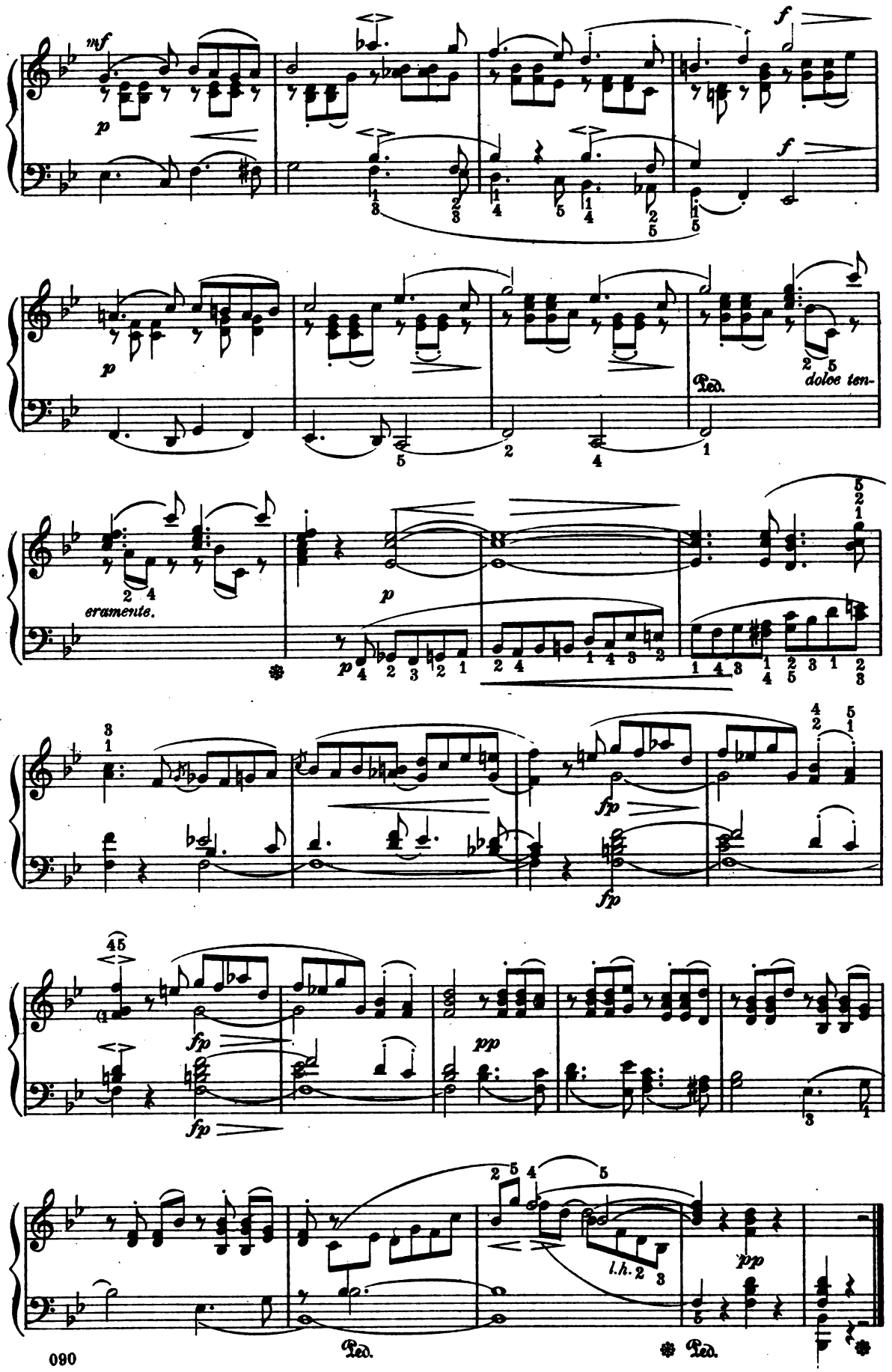

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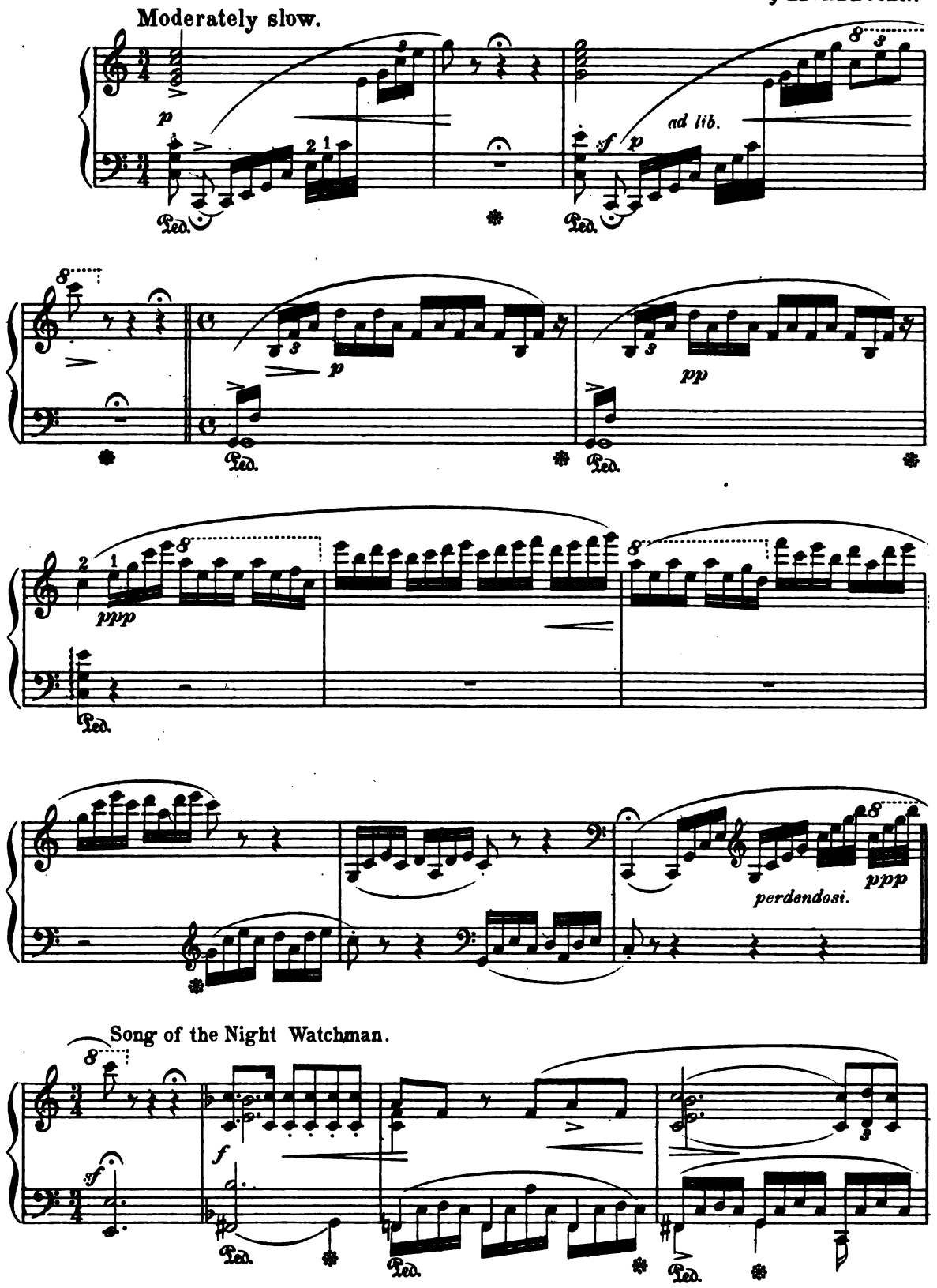
Die Meistersinger von Nürnberg.

FANTASIE FOR PIANO.

R. WAGNER.
by ED. ABESSER.



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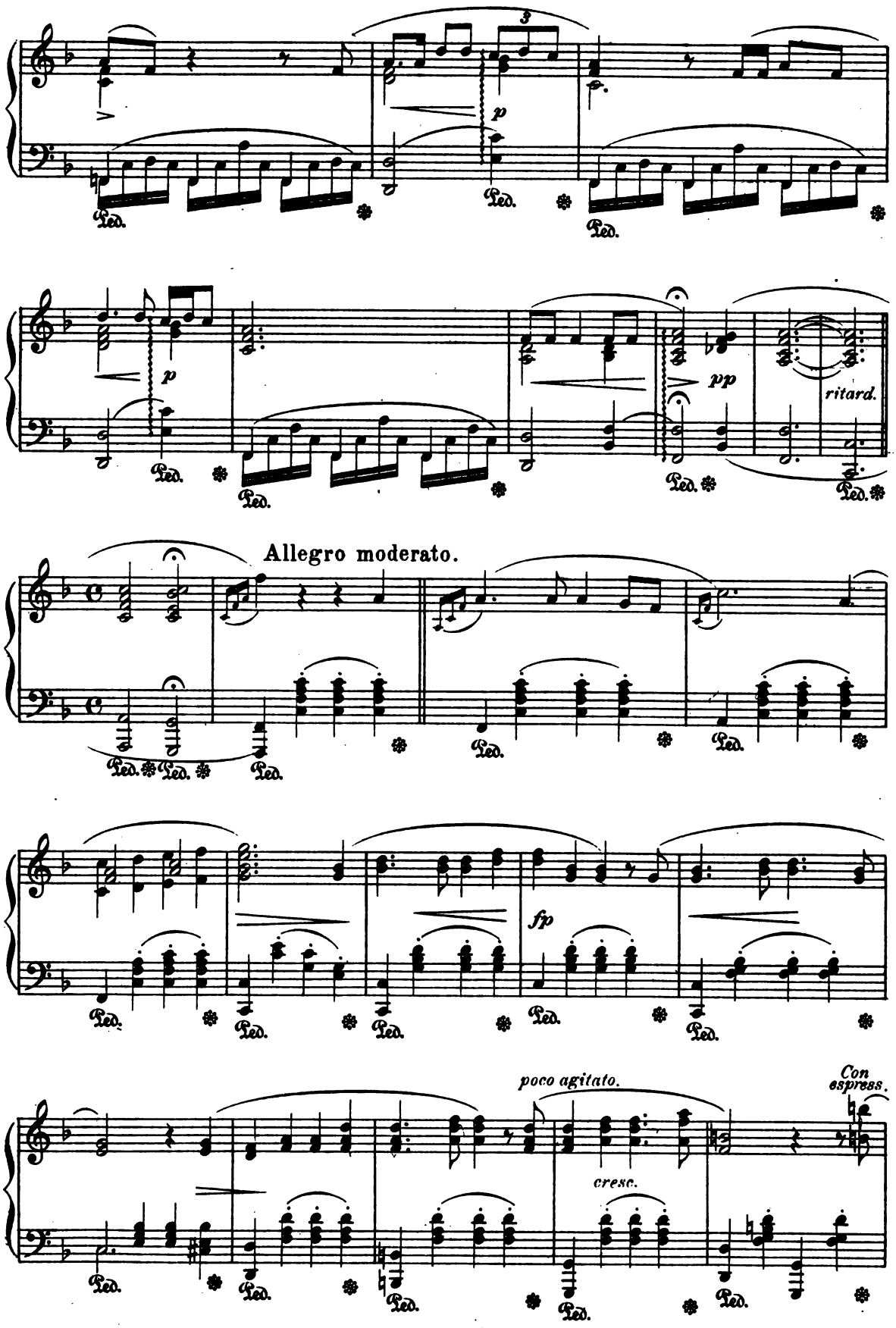

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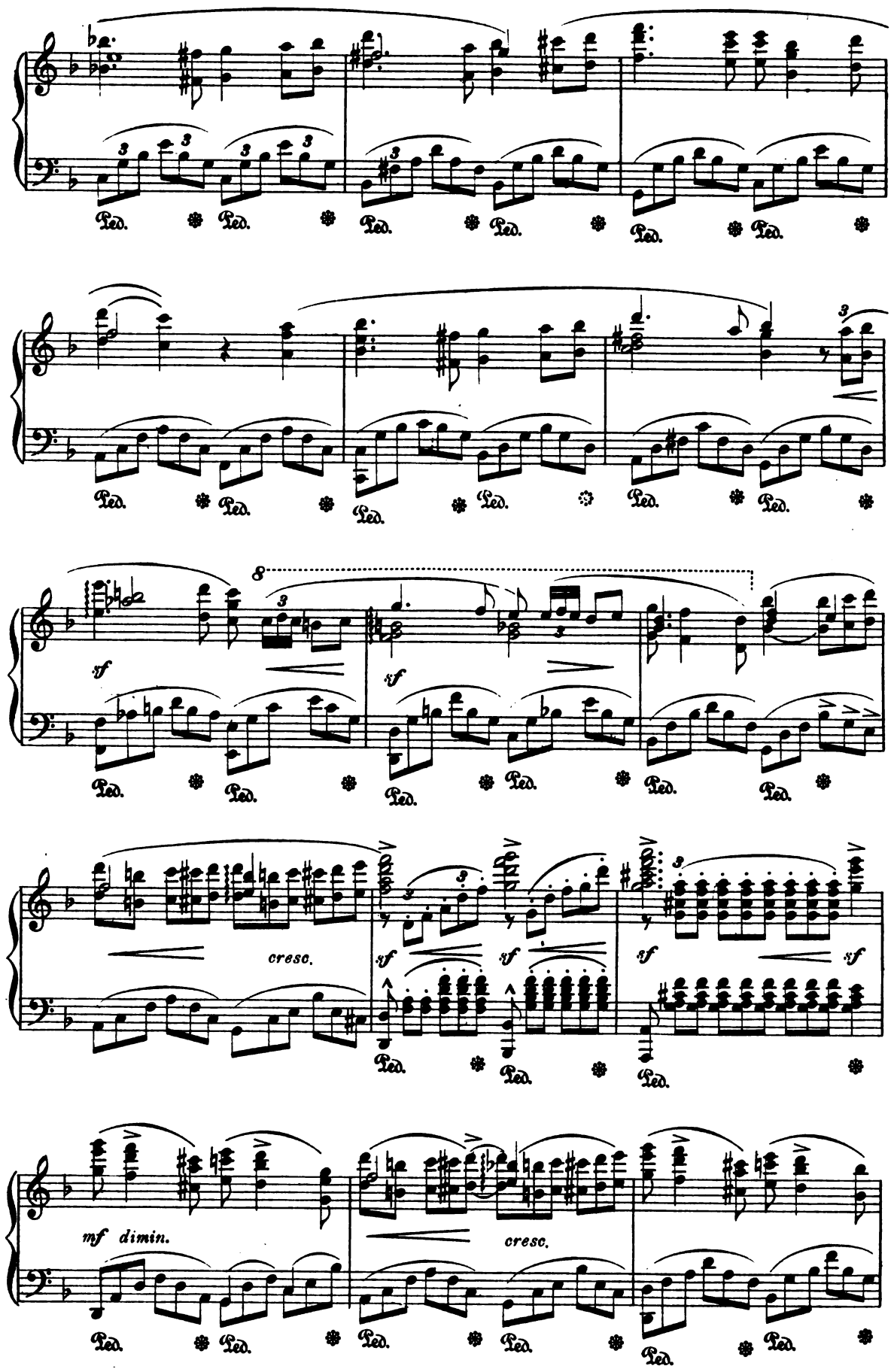

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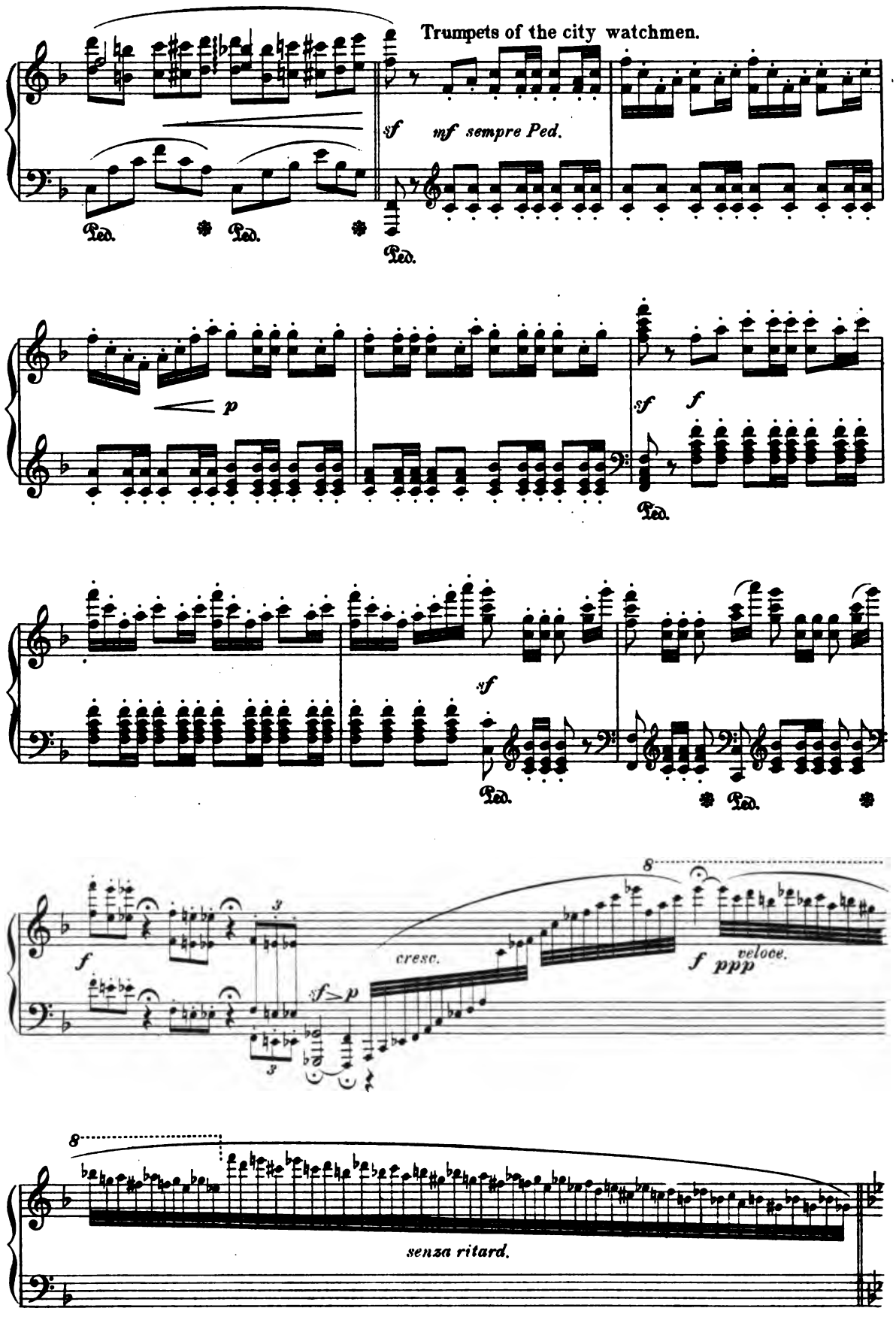

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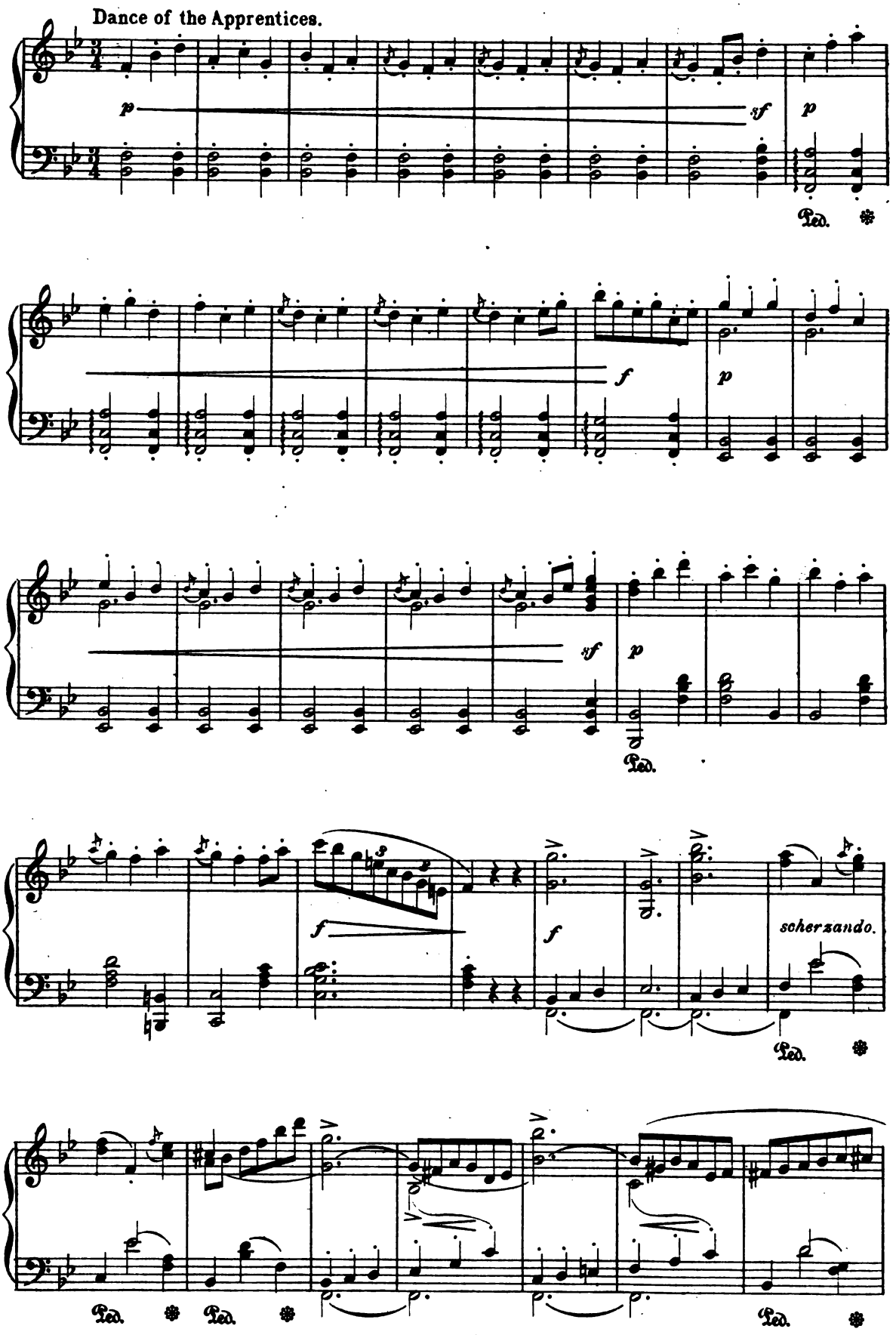

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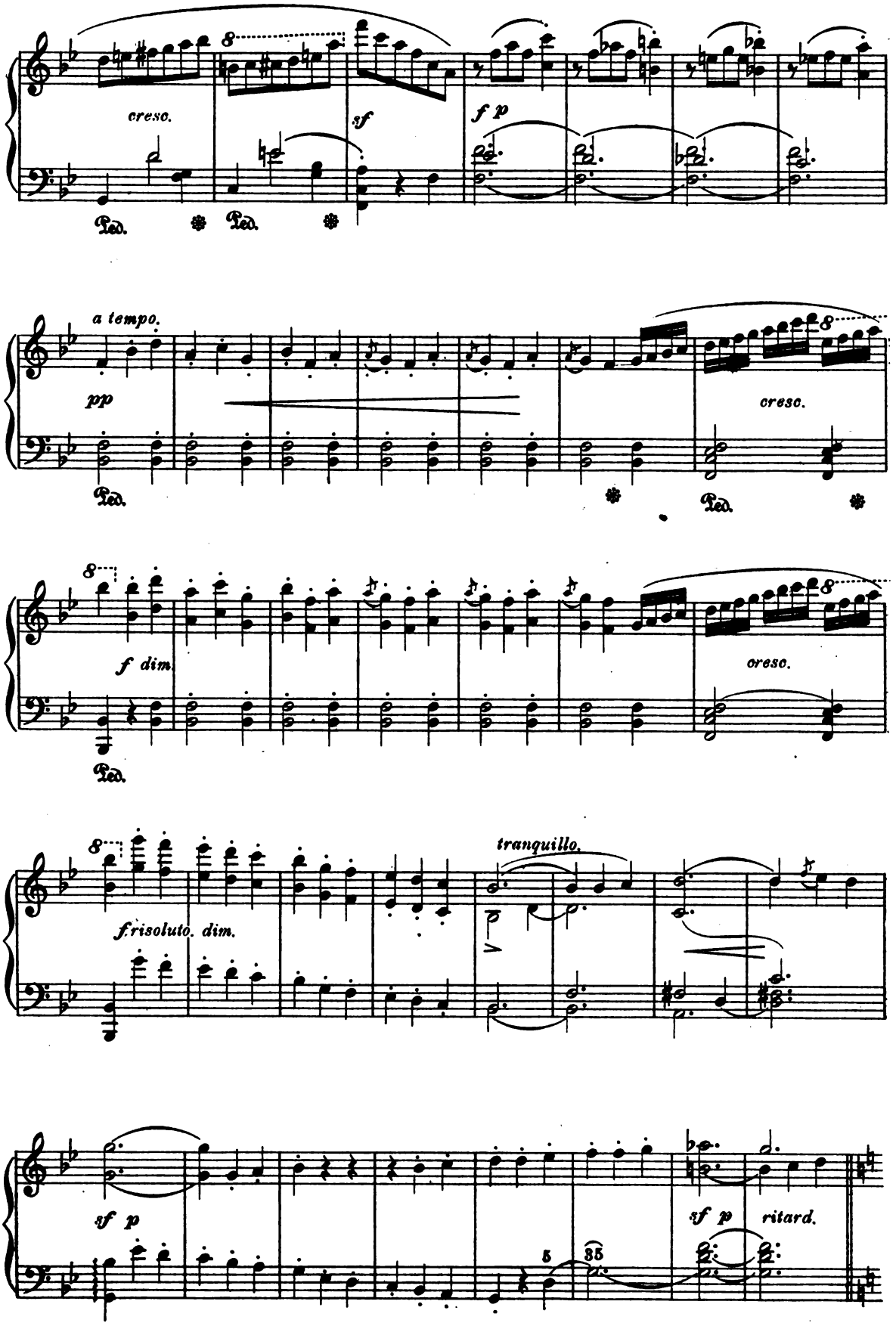

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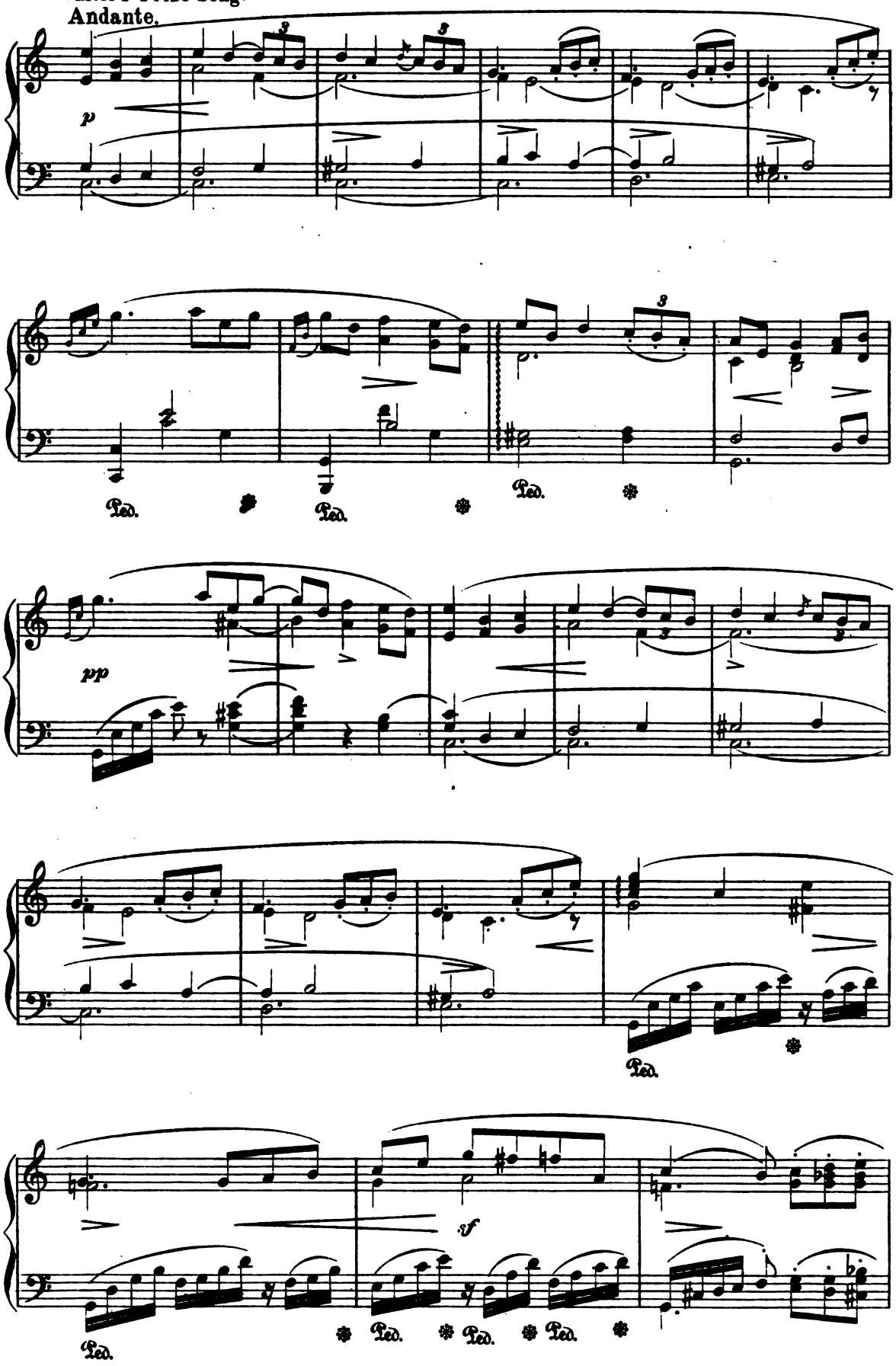
Walter's Prize Song.

Andante.



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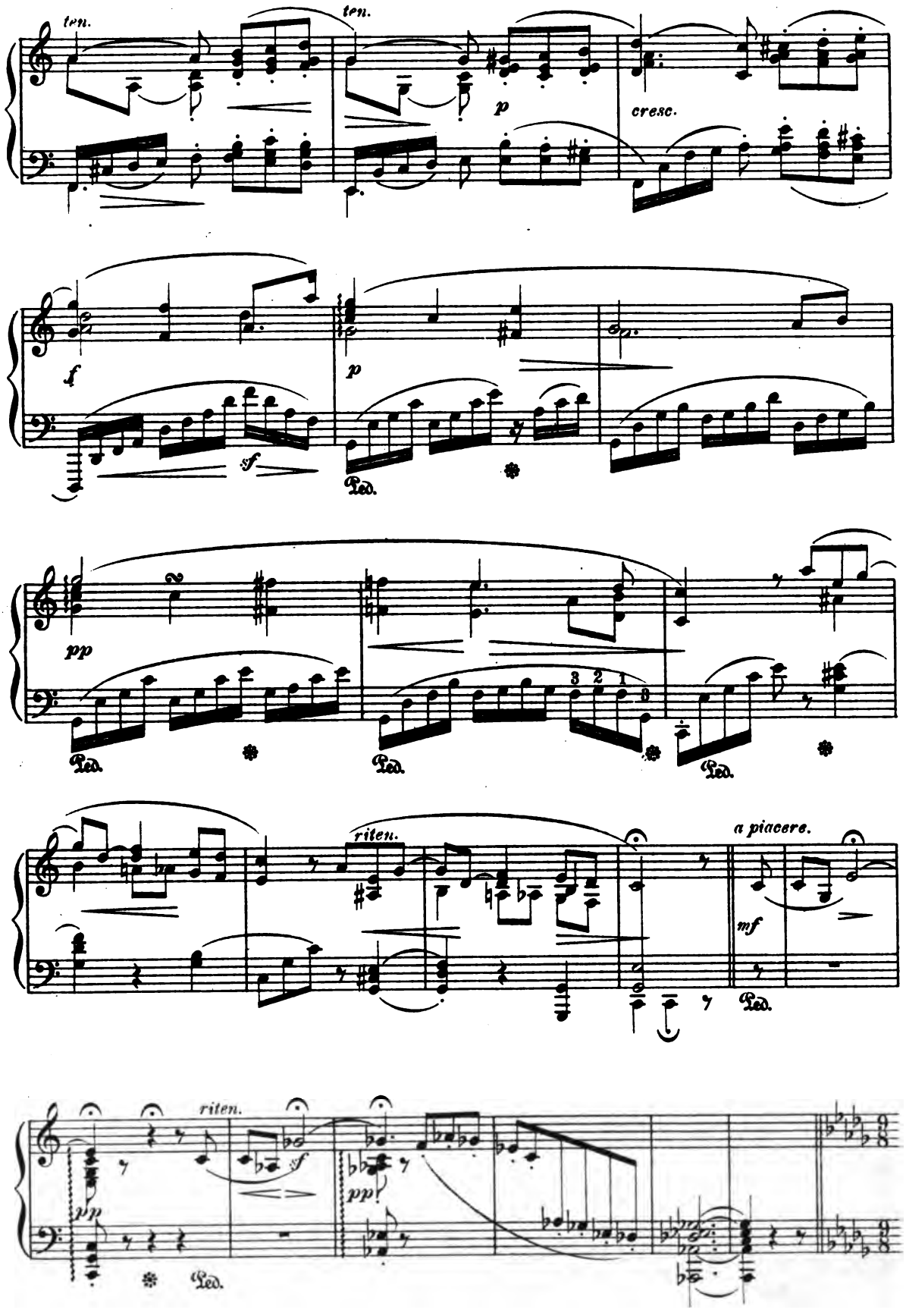

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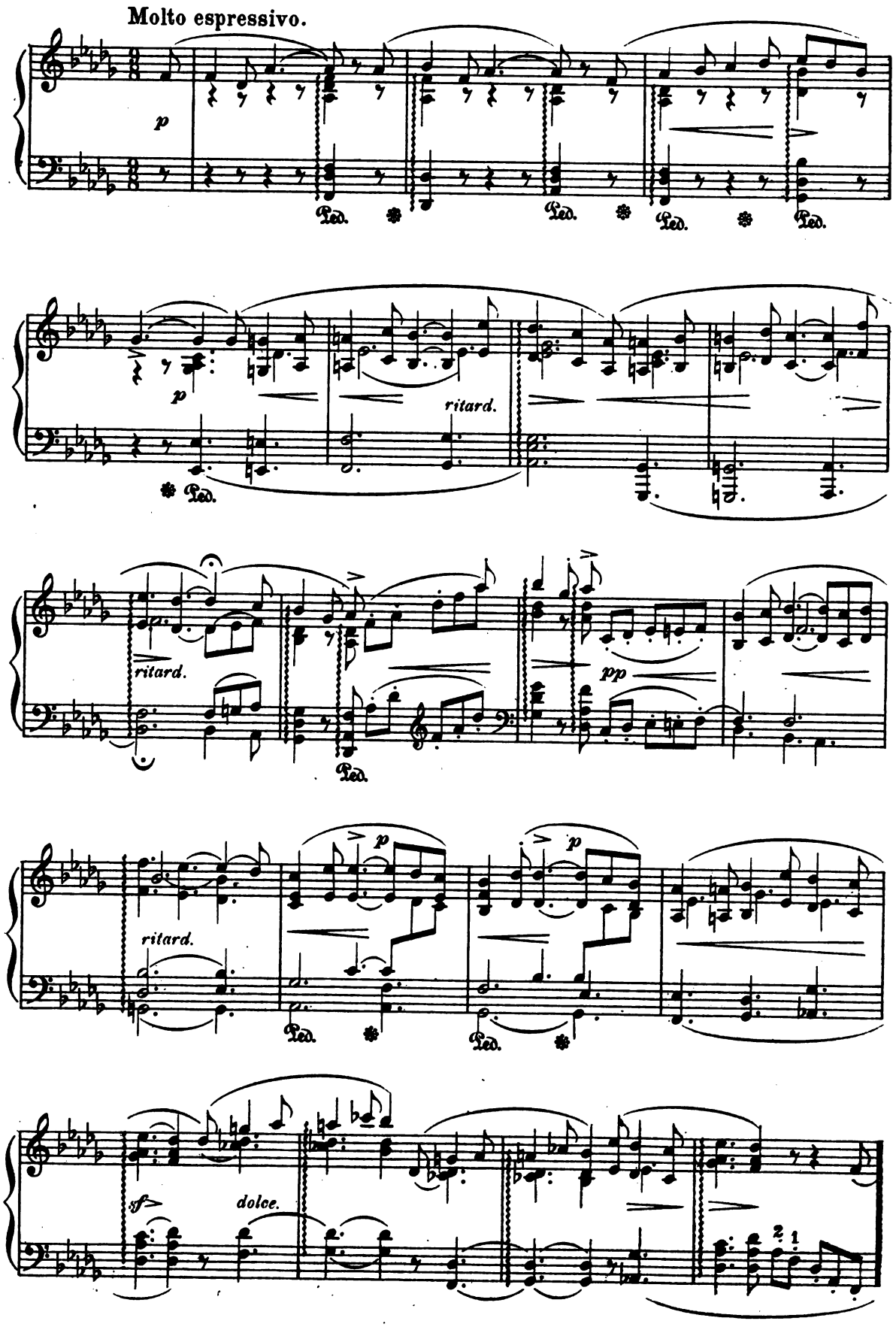

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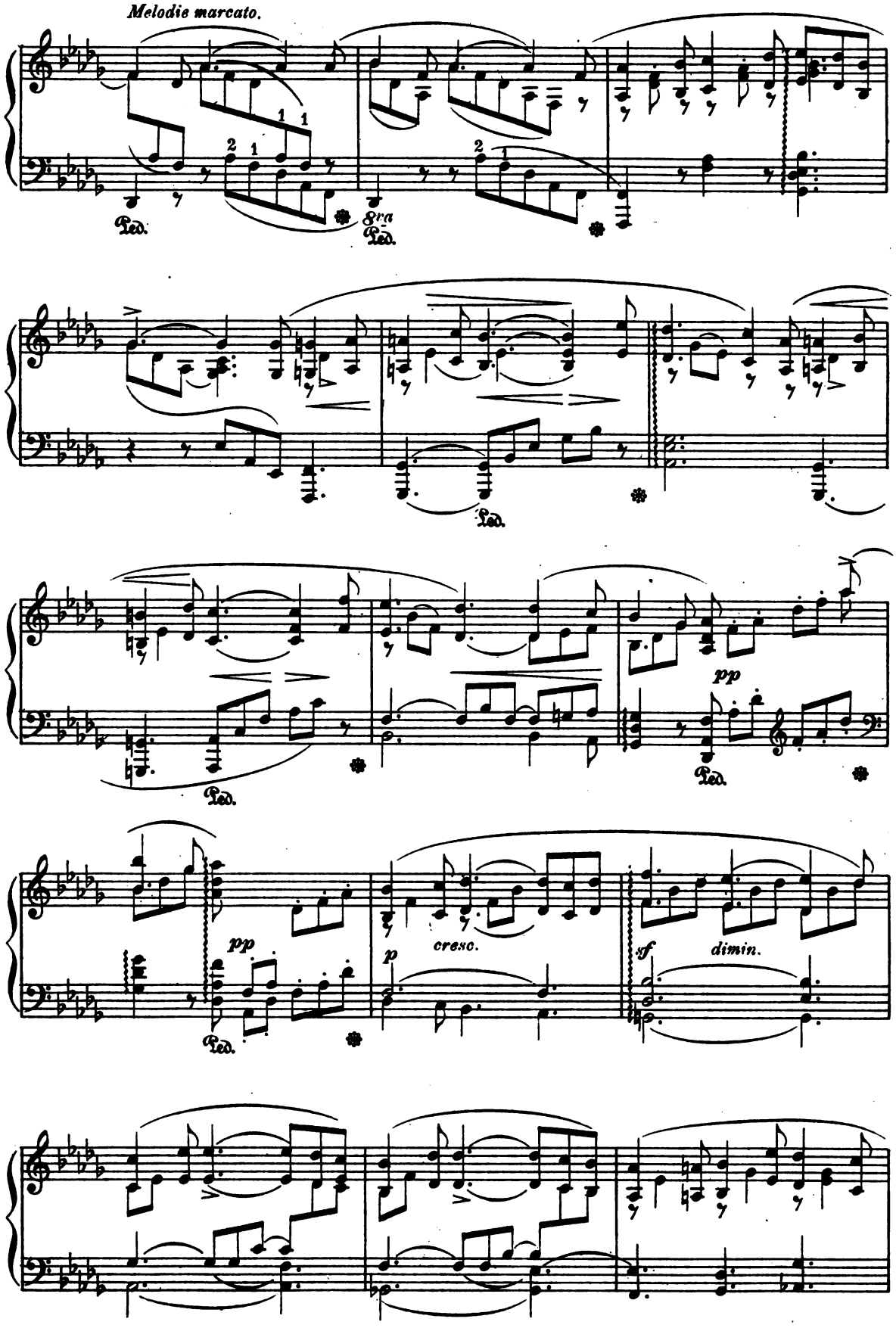

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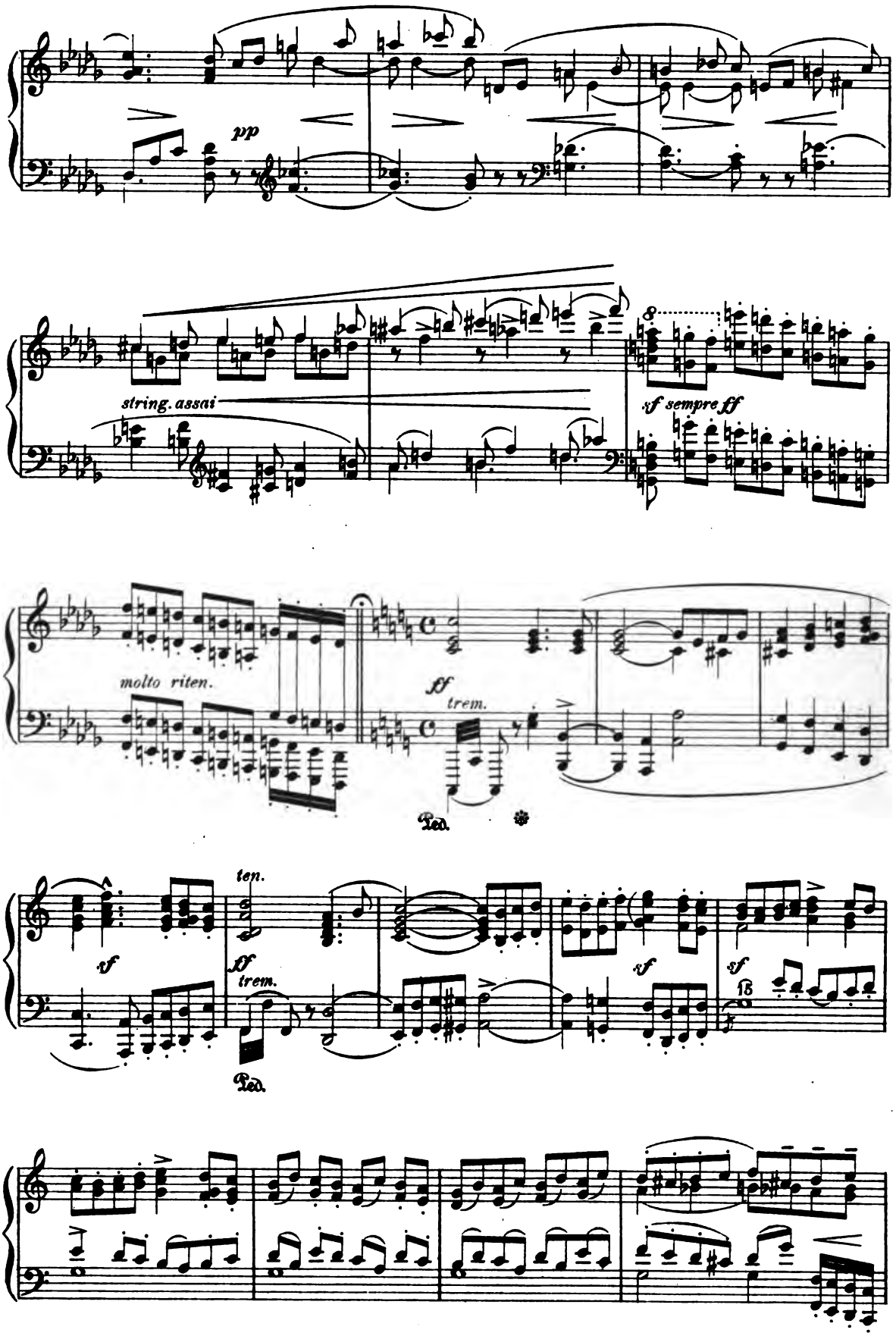

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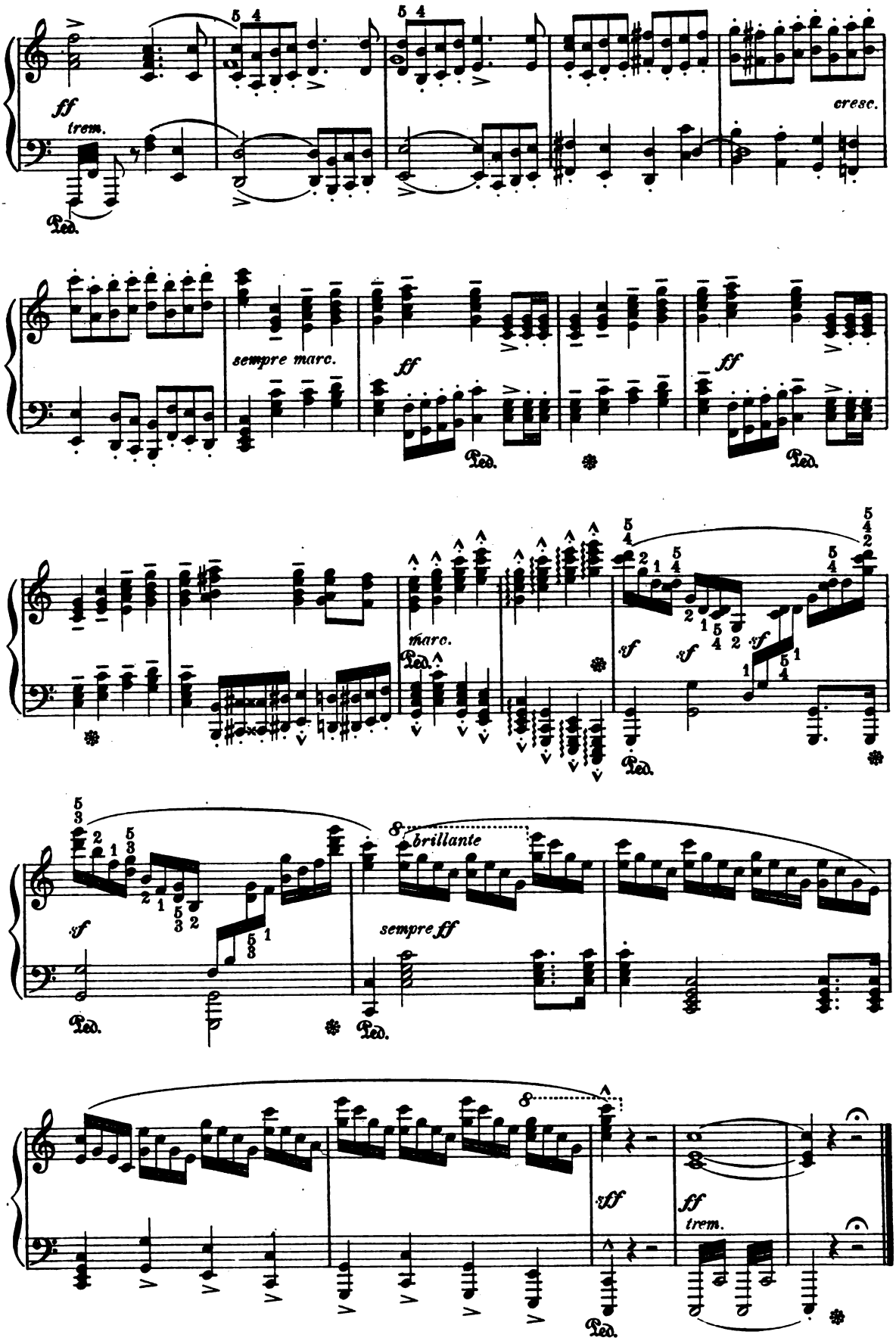

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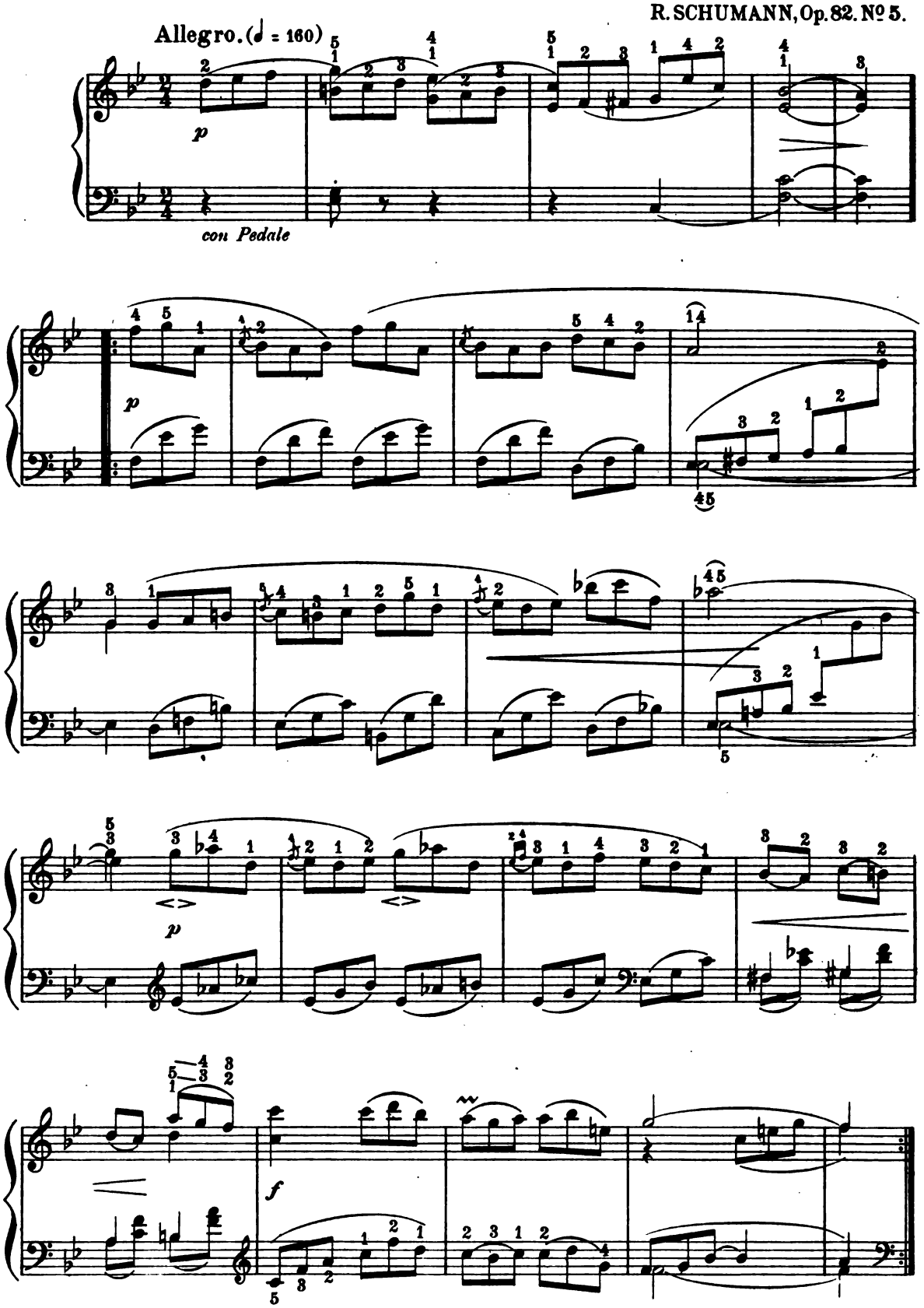

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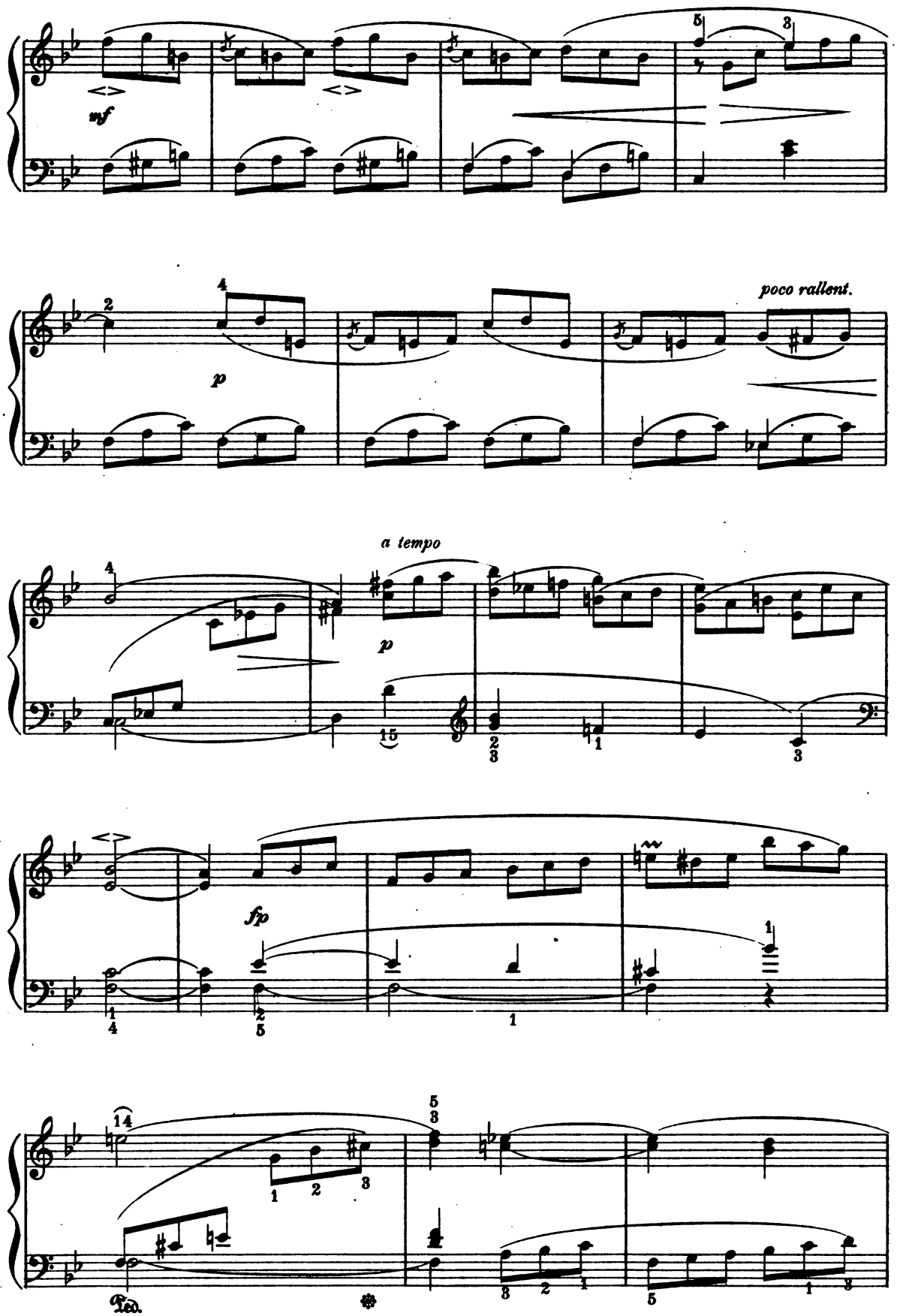

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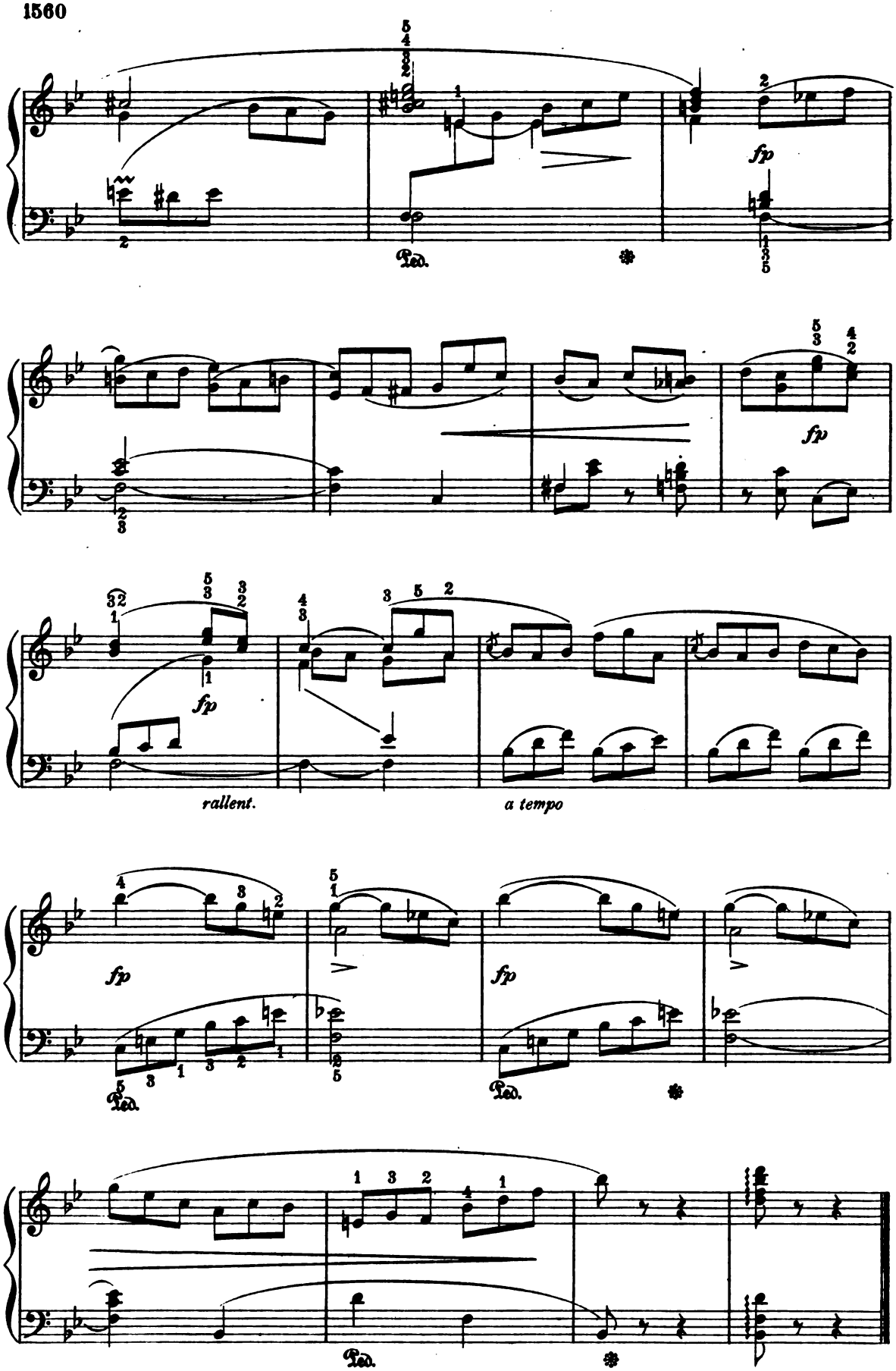

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